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Association for Canadian Theatre History/
Association d'histoire du théâtre au Canada

NEWSLETTER

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Officers of the Association

President

Malcolm Page
Department of English
Simon Fraser University
Burnaby, B.C. V5A 1S6

Vice-President

Anton Wagner
201 Sherbourne, #2204
Toronto, Ontario M5A 3X2

Secretary

Geraldine Anthony
Department of English
Mount St. Vincent University
Halifax, Nova Scotia B3M 2J6

Treasurer

Annette Saint-Pierre
Collège universitaire de Saint-Boniface
200, rue de la Cathédrale
Saint Boniface, Manitoba R2H 0H7

Officers-at-Large

Diane Bessai
Department of English
University of Alberta
Edmonton, Alberta T6G 2E5

Murray Edwards
University of Victoria
University Extension
P.O. Box 1700
Victoria, B.C. V8N 2Y2

Kathleen Fraser
Department of English
University of Western Ontario
London, Ontario N6A 3K7

David Gardner
72 Admiral Road
Toronto, Ontario
M5R 2L5

Aviva Ravel
4222 Oxford Avenue
Montréal, Quebec H4A 2Y4

Gwen Ringwood
P.O. Box 4329
Williams Lake, B.C. V2G 2V4

Mary E. Smith
Division of Humanities
and Languages
University of New Brunswick
P.O. Box 5050
St. John's, N.B.

The Association for Canadian Theatre History/Association d'histoire du théâtre au Canada NEWSLETTER is published regularly, and is available to individual and institutional members of the Association, which is a non-profit organization, founded in 1976.

Editor: Kathleen Fraser, Department of English, University of Western Ontario, London, Ontario, N6A 3K7.

Contributors: D. Bessai, D. Gardner, H. McCallum, M. Page, R. Plant, A. Saint-Pierre, A. Wagner, H. Whittaker.

Editorial

Many ACTH/AHTC members have noticed that the Newsletter has been steadily increasing in size over the past few years. In spite of this increase, not enough members contribute in terms of notices of publication, research-in-progress, activities, book reviews, and research notes and queries. Recall that the Newsletter, according to the "Aids and Terms of Reference" of the Association, is a regularly distributed "information bulletin which will maintain a register of scholars; record research in progress, sources for publication, recent publications, and requests for information; list the location of collections and other relevant information; and report on meetings" The Newsletter is a vital segment of the Association's communication network for the exchange of information and research methods. When you come across an item of interest to others in the Association, send me a note. In keeping with a request for increased membership participation in the Newsletter, I would like to open a section entitled "Membership Activities"; an example is included in this issue. Write about yourself, or, if modesty prevents, write about someone else. The editorial deadlines are February for the March Newsletter and August for the September issue.

A final editorial plea: if you submitted an item for publication in this issue of the Newsletter and do not find it printed here, its omission is likely due to one of three reasons. First, please type all material for submission; for some reason, I had more than my fair share of messy manuscripts and notes this time around. Second, make sure your name is affixed to the material submitted. Third, several people submitted entire papers instead of summaries; please summarize your own work. If you would like your material to appear in the Spring issue, please re-submit it. Sorry!

Kathleen Fraser

In Memoriam

Playwright Aviva Ravel was amongst those gathered to pay tribute to the late Charles Rittenhouse in Montreal on August 20, 1982. It was she who suggested we might publish here the eulogy written for him by his life-long friend and colleague, Herbert Whittaker. Requested by the Rittenhouse children, David, Trixi and Jon, it was read by the officiating clergyman. Mr. Rittenhouse, it will be remembered, delivered the citation when Mr. Whittaker was elected an honorary member of the Association of Canadian Theatre Historians in Ottawa on June 1.



"Charles Rittenhouse, a eulogy"

Charles Rittenhouse's life on this earth ended abruptly last Tuesday, in his 73rd year, but the brightness of his spirit and the contribution it brought others continues undiminished and untarnished by that wasteful death.

Everyone who knew Charles enjoyed his enthusiasm for life, his ebullience and his quickness to share with them. In his work, at play, in the wide range of his creativity, in close communication with his family and other intimates, with the many, many friends he made wherever he came in contact with people, that great enthusiasm informed a long, rich and well-spent life.

Charles was born here in Montreal, the city to which he contributed so much, but he began his public life as a boy soprano in the famous musical competitions of Winnipeg, where he grew up to attend the University of Manitoba. His life-long humour and enduring musical gifts led to that institution's Glee Club. When he followed his Manitoba B.A. with a master's degree at McGill University, he moved to become part of this city's theatrical expression, interrupting that only for a scholarship at Yale University's School of Drama, where he won the admiration of a famous scholar, Allardyce Nicoll.

Adept as he was as an actor, which Montreal Repertory Theater audiences and others can attest, he soon showed greater aptitude as a director and producer. His Shakespeare productions received praise unmatched by any Canadian until the Stratford Festival opened. Starting at West Hill High School, they extended to McGill's Moyse Hall, under the banner of the Shakespeare Society of Montreal. There he repeated his memorable 1935 Romeo and Juliet to achieve what must have been his finest creation for the stage.

But his natural instinct for teaching, however, superceded even these gifts. It made him supervisor of English for the whole Montreal Protestant School Board. In that post he introduced theatre as an experience to hundreds and hundreds of students, paving the way also to professional careers for the likes of Christopher Plummer, John Colicos, Richard Easton, Ivor Francis, Betty Taylor, Ken Haslam, Marion André, and many other talents.

That remarkable program, unmatched in its day, led him to publication of many texts devoted to poetry and the development of vocabulary, including the nationally-used Language Comes Alive series, as well as radio drama and musical compositions. These pursuits continued after his retirement from the School Board, keeping him in touch with many colleagues.

The extraordinary range of Charles Rittenhouse's influence owed a great deal to that well-remembered enthusiasm, unabated to the very end. He leaves behind him sons David and Jonathan and daughter Trixi, and their respective families, whose talent, happiness and health were his greatest satisfactions. After the tragic death of his first wife, Cathleen Marsh, he married his

former School Board colleague, Donalda Smith, with whom he shared happy retirement years on Lake Hughes, as well as touring abroad, exploring his world. Many of the flowers here today, he grew.

In this day and age of despair and frustration, the long and truly happy life of Charles Rittenhouse must be celebrated more than its hero is to be mourned. Let us say, rather, with Romeo: "I'll bury thee in a triumphant grave" dear friend.

Herbert Whittaker

ANNUAL GENERAL MEETING

The Annual General Meeting of the ACTH/AHTC was held in the Ottawa Little Theatre, 1 June 1982. The meeting was called to order at 3:00 p.m. by President Malcolm Page who requested a motion to approve the report of the last General Meeting, spring, 1981. Moved by Howard Fink (second Richard Plant) that the Minutes be adopted as circulated in the Newsletter, Fall, 1981. Carried.

Malcolm then gave his President's address, the text of which is published in this Newsletter, as follows.

PRESIDENT'S REPORT, ANNUAL MEETING, 1982

The Association continues to be healthy, with a membership of over 200. The change since the foundation six years ago is impressive. Then, we were urging the existence of our subject, that there were people who cared and that materials were available. Now, six years later, we are starting to define our topic, to show -- as the papers this year show -- the diversity of our subject, and we are beginning to be able to piece together the history through the detailed studies of different regions, cities and periods which are taking place.

I have been enormously helped during this year by my executive. I want to single out for special thanks Richard Plant, Annette Saint-Pierre, David Gardner and Kathleen Fraser -- and thanks to all.

I should announce that SSHRC have given us a small grant, less than \$3,000, to help with members' travelling expenses. You may well, however, receive only a percentage of what you ask for.

Now I want to mention some of the issues we have been considering on the executive, some mentioned in the Newsletter, some not; some about the organization of our Association, and some about theatres and theatre history. Since time is so limited, most of them cannot be debated here. But if you have views, please discuss them with myself or other members of the executive.

1. We must be prepared for another increase in the membership fee soon, especially with an increase in the subscription rate for Theatre History in Canada.

2. We are considering amending our Constitution, discussing such questions as whether the Secretary and Treasurer should be elected separately, whether officers should be elected for two-year terms, and whether perhaps the Vice-President should go on to become President.

3. We are debating the size of our conference programme, and appear equally divided between those who find it too crowded, offering no time either for breaks or to go to other Learned's sessions, and those who believe we have got the size right this year.

4. We are concerned that this year ACTH meetings have clashed throughout with meetings of ACUTE and ACQL.

5. ACTH/AHTC has applied for membership of the Canadian Federation for the Humanities, which should aid us financially. We are also considering joining the Canadian Conference on the Arts.

6. I am glad to report that we now have very good and close relations with the Société d'Histoire du Théâtre du Québec.

7. Various interests are at present looking towards a Canadian Theatre Museum, and we are staying closely in touch with furthering this.

8. The report on Publishing Calendars by Frances Halpenny and Dorothy Sedgwick is currently being studied.

9. SSHRC last year introduced its Canadian Studies Research Tools programme, which promises to be helpful to many of our interests.

10. Ed Mullaly is going to undertake a new survey of the teaching of Canadian drama and theatre history for us this Fall.

So much for some indication of some of the current interests of this Association. I look forward to growth and success in 1982-83.

Malcolm Page

Malcolm introduced Richard Plant to present his report as Secretary, and a report on Theatre History in Canada/Histoire du Théâtre au Canada. The text of the Secretary's report is as follows:

First, I wish to thank the rest of the Executive, particularly Malcolm Page, Annette Saint-Pierre, Mary Smith and Ross Stuart, for aiding me in a job I've never quite felt I could do. That I was able to carry it out is, in part, the result of their assistance.

I would also like to say my own thank you to David Gardner, Lea Usin and Jim Noonan, as well as to Tibor Evervari and the Theatre Department of the University of Ottawa for their work in making this an excellent conference. I am pleased that again at the end of a teaching year which drains each of us, I and all of you, I sense, are invigorated by the activity, energy, and most of all, friendliness of this Association.

The official report consists of the election results. Annette Saint-Pierre served as Returning Officer; the Executive has approved the following results:

President - Malcolm Page
Vice-President - Anton Wagner

Officers-at-Large

Geraldine Anthony	Annette Saint-Pierre
Mary E. Smith	Diane Bessai
Aviva Ravel	Murray Edwards
Kathleen Fraser	Gwen Ringwood
David Gardner	

The Secretary also reminds ACTH/AHTC members that the Association, through a gift from Hugh Anson-Cartright, is able to offer copies of Mazo de la Roche's 1925 play Low Life to members of the Association for \$5.50, including postage. There are still copies available; contact Richard Plant, Department of Drama, Queen's University, Kingston K7L 3N6.

I also urge all members of the Association to contact any people whom you feel might become members of ACTH/AHTC, or whom you feel may not have renewed their previous membership.

The text of the Editor's report on the journal is as follows:

Volume 3 No. 1 will be available in late June. We have been delayed by printing problems.

We have expanded, as planned, and as appears warranted by the number of submissions and reader interest.

As previously announced, large increases in printing costs, even though we do our own mark-up, paste-up and cover art to save money, have forced us to increase subscription fees. Our new rates are \$15 for institutions, \$10 regular, \$8 students. The levy for ACTH/AHTC is being negotiated.

The co-operation of our authors, of the ACTH/AHTC Executive and the general membership is greatly appreciated. We urge you to submit papers, and encourage papers of various, even unusual kinds. You will note that Vol. 3 No. 1 contains a "photographic essay", and that with the appearance of the

second part of Len Doucette's article, we are publishing what would normally be a paper outside journal length. So, you can see that long articles are possible, as are shorter pieces in our newly instituted section, FORUM.

We would also like to point out the strong sense of shared effort, the tremendous willingness to co-operate with each other, that has grown up among Canadian Drama/L'Art Dramatique Canadien, under Eugene Benson, Canadian Theatre Review, under Don Rubin, and Theatre History in Canada/Histoire du théâtre au Canada.

During the past year, the editors have dealt with matters such as the Park Report to SSHRCC, have explored computer-assisted publishing and microtext formats, and have taken part in the Theatre Heritage Project being supervised by Anton Wagner. We now publish abstracts, and have made other small changes in format to comply with new guidelines for scholarly journals.

We continue to receive funding from Queen's University and the University of Toronto. In addition to money and an office, the University of Toronto Drama Centre provides us with a graduate student assistantship and a second part-time apprentice assistantship, while the Department of Drama at Queen's provides secretarial help along with money.

This year marks the end of an era for the journal, or so it seems. Denyse Lynde, our full-time assistant retires after giving mind, body and soul to the journal. We are sorry to see her leave, but can report that she is being capably replaced by Natalie Rewa, star of yesterday's Marks' brothers melodrama, and by Cathy Smith, our new part-time assistant.

Our other funding has thus far been provided by SSHRCC in a very generous fashion, and by the Ontario Arts Council. Previously, the McLean Foundation and the Samuel and Saidye Bronfman Foundation have contributed sizeable sums.

I carry regrets and apologies from my co-editor, Ann Saddlemeyer, who cannot be with us here in Ottawa because she has unexpectedly had to return to Victoria because of her mother's illness.

Lastly, I wish, on behalf of all of us at the journal, to express again our thanks to the members of ACTH/AHTC for the support, assistance, and especially for their encouragement given all with a warmth that is so characteristic of this unusual organization.

After these reports, Annette Saint-Pierre presented the Treasurer's Report. The text is as follows:

TREASURER'S REPORT

STATEMENT OF RECEIPTS AND DISBURSEMENTS

YEAR ENDED FEBRUARY 28, 1982

Cash on hand March 1, 1981	\$ 617.63
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RECEIPTS

Memberships	\$ 3,479.06
Grants	9,754.84
Conference and banquet	734.00
Interest	27.65
<u>Low Life</u>	<u>65.00</u>
	\$14,678.18

DISBURSEMENTS

Halifax conference	\$ 6,754.84
Halifax banquet	723.24
Executive meeting in Toronto	2,672.37
Newsletter	681.97
Travel expenses	37.50
Membership I.F.T.F. and I.T.I.	239.00
Postage, supplies, and other expenses	<u>484.82</u>
	\$ 11,573.74
	<u>\$ 11,573.74</u>

CASH ON HAND FEBRUARY 28, 1982	\$ 3,104.44
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Annette Saint-Pierre

Since there were no reports from Committees or Branches, the President entertained Other Business.

Richard Perkyns described his plans for an anthology of Canadian plays. He asked for interest and whatever help individuals could provide in his project.

Alan Andrews explained that Professor Tom Lawrenson of IFTR had died recently. His death was wholly unexpected and caught IFTR somewhat unprepared, which had disrupted normal communication between IFTR and ACTH/AHTC. However, the entire theatre community would be affected since Dr. Lawrenson had made such large contributions to international theatre scholarship. In light of this, Alan suggested that the Association send a letter expressing condolences. All present agreed.

All business conducted, the meeting adjourned at 3:55 p.m.

1982 CONFERENCE

OPEN LETTER FROM 1982 CONFERENCE CHAIRMAN, DAVID GARDNER

I just wanted to extend my warmest congratulations and gratitude to the thirty-three speakers for the excellence of their papers and their gracious cooperation in adapting to the exigencies of the conference format. I also want to thank particularly the Ottawa representatives, Lea Usin and James Noonan, for services above and beyond the call, and the various members of the executive and many others who so kindly introduced the speakers, often on rather short notice. And finally, but by no means least, thanks is due to the membership at large for their support, some seventy of whom registered as delegates to make it (I think) the grandest turnout ever.

Very sincerely,

David Gardner

SUMMARY OF PAPERS

"Canada's Aggressive Theatre Circuits: From the Past to the Present", by John Lindsay.

Showbusiness entrepreneurs like "Arizona Charlie", who built the Palace Grande Theatre in the great gold rush days in Dawson City, and "Johnny Green" who claimed to show the first movie on a screen in Canada, had a lot in common with their American counterparts; Marcus Loew who built Toronto's Wintergarden Theatre 1913, and B. F. Kieth who built New York's Palace Vaudeville Theatre which opened at almost the same time. They each had a driving force which not only made them aggressive businessmen, but drove them to take great risks in ventures where the theatre was involved because of their love for showbusiness. They also seemed to be able to judge in advance just what kind of entertainment the public would want next. Neither did they hesitate to gobble up competitors and to use scare tactics to stay in power if they felt threatened by anything or anybody.

The Allen theatre circuit of Brantford, Ontario, headed by Jules Allen, was just as aggressive. Allen's early theatre was the rather opulent Temple theatre. It was designed by Thomas Lamb; he was considered by many to be America's foremost theatre architect. This theatre is still in operation and there is a plan put forth by the people of Brantford to save it. The Allens had only a few theatres in 1910 but by 1920 they owned theatres from coast to coast and were expanding into the United States and England and had their eyes on properties in Europe and even in Russia. This made the American circuits and the American production companies a little too nervous, and in a few short years this once proud circuit was decimated.

The Bennett Vaudeville circuit which was spawned in the same part of the country even earlier had many theatres in Canada around the turn of the century including the Savoy in Hamilton, and the Capitol in Quebec City. The Capitol is now for sale and is being threatened. This very large and elegant "Grand Opera House" was redesigned by Thomas Lamb and made into a movie theatre even to the point where organ pipes were installed in the box seats. When the Bennett circuit decided to expand in South America and become a force to be reckoned with, it was suddenly strapped for finances and abruptly went bankrupt.

Even the mighty J. Arthur Rank and Odeon Theatre Circuit of England which made great inroads into the movie theatre business here after the second world war has been taken over by Canadian interests now.

Famous Players Theatres of Canada Ltd., operated and owned by Gulf and Western Inc. of the United States, is currently the biggest circuit here with over 400 movie screens. It also operates theatres in France and in the United States. Famous Players grew out of Famous Players Lasky, Paramount-Publix and a number of other older American companies; it came to power right after the collapse of the Allen circuit. It came into force just as vaudeville was on the way out but it still managed to own and operate most of Canada's legitimate theatres at one time or another including the Orpheum in Vancouver, the Capitols of Ottawa, Quebec City, Halifax, Montreal, and Vancouver, and the

Grand Opera Houses of Toronto and London to name just a few.

Some of Canada's great theatres have been saved and others will survive if attention is drawn to them soon enough. Toronto's "Wintergarden will bloom again" -- so the marquee says. Let us hope it is not the last of our theatres to be saved. The Wintergarden would never have bloomed in the first place however if it had not been for the powerful showmen in the aggressive Loew's Circuit who nourished it.

"Rooftop Garden Theatres from 1884-1930 and the Winter Garden in Toronto", by Stephen Johnson.

The Winter Garden Theatre in Toronto is one of the last remaining examples, and one of the last built, of the Roof Garden phenomenon, which began in 1883 in New York City. The phenomenon in that city began for several reasons: rising land prices in a crowded city; growing middle class and growing numbers of tourists, both in the city during the summer, creating a need for entertainment; the building of larger, taller, stronger buildings with large rooftops, and elevators to reach them, thus creating an open area suitable for entertainment.

The entertainments originally held on rooftops were concerts, in conjunction with light summer entertainments in the main auditorium below. If the main auditorium closed for the summer, vaudeville was often presented on the roof as a replacement. In the 1890's, managers covered over their roof gardens, and installed stages. If the stage was the same as the one downstairs, the roof was used to try out new material for the main stage, and as a summer home for the main auditorium's winter show. If the stage was smaller, the roof was generally used as a Transfer house for productions from small, out-of-the-way houses. Finally, these rooftops were made into convertible theatres. Closed up, they were traditional winter houses; in the summer, they could be opened up on the sides, creating an open-air garden. The Winter Garden in Toronto is of this kind.

The Roof Garden was part of a complex of performance spaces, and was used as a novelty to attract patrons to an area of town to which they normally would not go. The Roof Garden also had a tradition of tolerance for experimentation, and for talent still in training. The Ziegfeld Follies, Eddie Cantor, Will Rogers, W. C. Fields, Fanny Brice, The Greenwich Village Follies, George Gershwin, all made their way to the legitimate Broadway stage by way of the Roof Garden. Black performance, and early forms of modern dance drew attention and sustenance from the rooftops, when the legitimate theatre would not accept them.

The Winter Garden, then, is part of an exciting and indispensable tradition in the theatre -- the halfway house for original talent.

"The Meeting of Actuality and Theatricality in Canadian Documentary Drama", by Robert C. Nunn.

Performance as such is a significant element in documentary theatre. The presentational mode of performance, a characteristic feature of documentary theatre, opens up the possibility of treating all aspects of theatre not just as signs standing for something else but as realities in their own right. The actual performance event and the actual documented event are both real: the "inherent obligation to reality" of documentary theatre is due to them both. In this dual obligation lies the strength of documentary theatre, and its variety. It is the relationship between these two realities that is the "soul" of documentary theatre.

Paper Wheat, The Farm Show and The Komagata Maru Incident indicate the range of possible relationships between the two realities. In Paper Wheat the theme of co-operation is common to both. The Farm Show in its present form echoes the transformation in the relationship between the actors who created the show and the farming people who were its first audience, a transformation effected by the first performance itself. Both of these plays use the theatrical event as such to effect "an imaginative penetration of the source material." In The Komagata Maru Incident, the source material, evidence of racist immigration policy in Canada's past, obliges a Canadian audience to take note of the predominance of "the white race" in its own composition. The actual event serves to bring to awareness an element of the theatrical event.

"C.B.C.'s Anthology Television: The National Drama of the 1960's", by Mary Jane Miller.

Since its inception in 1952, the growth of CBC anthology television has paralleled the growth and maturation of the unique and now pervasive form of television drama. CBC anthology series, specifically CBC Television Theatre, Scope, Folio, Festival, First Performance and Q for Quest, together with episodes written for Cariboo Country and Wojeck, not only influenced the development of post-war Canadian theatre but also functioned as the primary mirror of its stage, as the national theatre of Canada in the 1960's.

Television drama fostered the slow growth of post-war professional theatre by keeping Canadian writers, directors, designers, actors, and technicians working; by introducing the modern classical repertoire and challenging contemporary playwrights; by educating its audience in the theatrical conventions and controversies of international theatre; by setting a standard and providing a context for Canadian playwrights and by pushing back the narrow limits of censorship. Television anthology also trained theatre playwrights like George Ryga, Timothy Findley, Bernard Slade, and David French with the craft of dramatic narrative, and provided some of our best-loved stage plays.

Through television adaptations English Canada was introduced to plays by Gélinas, Laurendeau, Dubé, Languiwand, and Remillard, as well as to plays

by James Reaney and Robertson Davies. Kinescopes of television adaptations provide the theatre historian with invaluable records of classic performances by some of our best actors and actresses.

However, perhaps most important, by providing a home for anthology drama throughout the sixties, long after the form had disappeared in the United States, CBC television created a handful of superb original television dramas which have been, until now, inaccessible and therefore unjustly neglected. Throughout this paper, specific plays by television playwrights like Mac Snow, Munroe Scott, George Silverston, Paul St. Pierre, Charles Israel, and Charles Cohen are mentioned in both the context of television's developing genres and some of the broadcasting trends in Canada, the United States and the United Kingdom.

Identified and acclaimed as Canada's national theatre by critics throughout the sixties, CBC anthology television drama should receive the same serious and detailed study now afforded our other achievements in dramatic forms.

"Scenery and Scene Painters in Canadian Theatres 1765-1825", by Y. S. Bains.

Since no examples of painted scenery and decorations for early Canadian theatres have survived, historians find it difficult to analyse how scene designers created physical environments which embodied the actor-managers' concepts of plays. This difficulty is compounded by the absence of descriptions of scenery in newspaper advertisements before 1816, by the almost unanimous unwillingness of reviewers to comment on stage setting, and by the paucity of information about painters in Canada before the Confederation. Still, scholars have no alternative but to scan minutely newspapers and other material which can be construed to shed light on the subject. Hence, drawing upon press reviews, playbills, and notices of landscape, topographic paintings, panorama exhibitions, the present study outlines some of the main features of the interiors of pioneer playhouses, their scenery and decorations, and the artistic output of scene painters for such notable actor-managers as Charles Stewart Powell, Noble Luke Usher, Addison B. Price, John Duplessis Turnbull, George Blanchard and Frederick Brown. The most prominent of these painters were François Baillairgé, Louis DuLongpré, Noble Allport, John Milbourne, J. D. Turnbull, George Godsell Thresher, Henry Aston Barker, Thomas Honey, William Bernard, John Poad Drake, and Sir Joshua Jebb. A review of the work of these artists indicates that productions in colonial theatres were not as drab and colourless as they are sometimes believed to have been.

"Particular Praise is Due: Herbert Whittaker as Designer", by Jonathan Rittenhouse.

Herbert Whittaker, now critic emeritus of the Toronto Globe and Mail, has been involved in little theatres and university theatre clubs since 1933. From then to 1949 he designed or directed-designed about seventy shows for a wide variety of little theatre clubs in Montreal. His most important

designs, I would argue, were those he did for the Everyman Players from 1933-40 and for the Shakespeare Society of Montreal from 1945-47. For the Everyman Players Mr. Whittaker's striking use of evocative and colourful costumes, as well as his confident and innovative lighting designs, made these productions, put on at the Church of the Messiah at Easter Time, a yearly event. For the Shakespeare Society, which produced Much Ado About Nothing, King Lear, and Romeo and Juliet at McGill's Moyse Hall, he not only provided his actors with imaginative and sumptuous costumes but also experimented with convertible unit sets which allowed these Shakespearean productions to be briskly and energetically performed in a symbolically unified set. Added to these achievements, and the many successful designs he did for the Montreal Repertory Theatre and the YM-YWHA, were his work for the 16-30 Club which successfully went to the Dominion Drama Festival Finals in 1936, 1938, and 1939.

In Toronto since 1949 he has directed-designed around fifty shows most of them for the University of Toronto affiliated groups -- Victoria College, Trinity College, the Graduate Centre for the Study of Drama, and the Alumnae. With this last group he continued his success at the Dominion Drama Festival most notably by earning the best design award in 1953 for a production of Eliot's The Family Reunion. About twenty of his shows have been put on at one of Canada's most venerable little theatre stages, Hart House, and here he has challenged and pleased his audiences, doing the great plays of the past and present -- Lysistrata, The Three Sisters, Giraudoux's Electra, for example -- in original and attractive settings.

Over the years he has also designed for such semi-professional and professional groups as Montreal's Lakeshore Summer Theatre in 1940-41; Knowlton, Quebec's Brae Manor Players in the late forties and early fifties; Toronto's Jupiter Theatre for the 1951 opener, Brecht's Galileo; and for the Canadian Players' 1961 tour. For this tour King Lear and Fry's The Lady's Not For Burning were done, the former being controversially and convincingly transposed from Ancient Britain into Eskimo Canada.

While not as well known as his reviewing and board room activities, Mr. Whittaker's designing career shows him as a vital participant and creator in Canada's theatrical development.

"Grand Limelight Exhibition and Popular Lecture", by Lindsay Lambert.

Today, limelight exists only in the metaphor 'being in the limelight', but few people realize that it actually existed as a method of theatre illumination.

The mechanism of a limelight consisted basically of a compound blowpipe or 'torch', much the same as that used in oxy-acetylene welding, which heated a cylinder of calcium oxide or 'lime'. The blowpipe was fueled by a mixture of oxygen and an inflammable gas, generally either hydrogen or coal-gas from the city gas mains. The intense heat produced would cause the lime to incandesce, or give off light, at the point where the flame touched the surface. The spot of light was then focussed by means of a lens. The lime cylinder was arranged

so that an operator could, through mechanical means revolve it on its axis in order to present a new surface to the flame. Periodical adjustment was needed, as the heat gradually pitted the lime.

The limelight was invented in 1825 by Captain Thomas Drummond, a young British military officer. It was not intended for theatrical use, but for making distant stations visible in survey work. Limelight was first used on the stage by William Macready, in the pantomime of Peeping Tom of Coventry, during the 1837-1838 season at Covent Garden theatre. It was used for only a week, as the rental fee was deemed excessive. Limelight was used only sporadically in the theatre until the 1870's, when it became a standard fixture. With the coming of electricity in the late 1880's, it soon fell into disfavour, and was all but obsolete by the early years of this century.

Contemporary descriptions of limelight illumination cannot seem to provide a precise description of the quality of the light: in comparison with general gas lighting, limelight was a pale blue in colour. However, in comparison with electric arc lighting, it was considered warm, or yellow. In order to resolve this, I constructed a working limelight model, using specialized oxy-acetylene welding equipment and the housing from an old electrical plano-convex stage-lighting instrument. I began my research in September of 1976, and gave the first formal demonstration in December of the following year. The light produced by the limelight is very soft and yellow in colour, although much dimmer than electrical lighting. (The latter could be due to the poor quality of my limes). It is also interesting to note that the beam of light is of equal intensity all the way across, unlike that from an electrical instrument, which has a 'hot spot' in the centre. In order to be used efficiently with a lens, a light must be almost a 'point source'; a theoretically miniscule spot of light. The incandescent lime comes much closer to supplying this requirement than does an electric lamp and reflector.

Unfortunately, I have been unable to find any reference to the use of limelight in Canada, other than those brought in by touring companies. The theatrical community in this country was certainly sophisticated enough to have used them. Limelight was utilized in magic lantern shows, but those fall into the category of 'popular entertainment', rather than legitimate theatre.

Illustrations of limelight mechanisms can be found in Louis Hartman's Theatre Lighting, A Manual of the Stage Switchboard, Hunton D. Sellman's Essentials of Stage Lighting, and Gosta M. Bergman's excellent history, Lighting in the Theatre.

Note: If anyone has found any documentation on the use of limelight in Canada, or knows where I can obtain an original limelight mechanism, I would be most happy to hear from you.

"The Marks Brothers: The boys from Maberly", by Murray Edwards.

The "paper" on the Marks Brothers offered by Dr. Edwards was, in essence, a "reading" with pictures, sound effects, and dramatic inserts. It was an attempt to capture something of the atmosphere of the theatrical days in Canada when the Marks Brothers were Kings of the Road.

Sixteen slides were shown and Dr. Edwards' background commentary, along with the visuals, presented the story of these seven brothers from the beginnings when Bob, the eldest, set out with "King Kennedy, the Mysterious Hindu from the Bay of Bengal" to the declining days when touring companies gave way to the new and exciting Moving Pictures.

With the last slide, Dr. Edwards was able to turn his attention to a particular play which, although common to the theatrical world, held a special place in the hearts of the Marks Brothers. The last scene of the play, Under Two Flags, as produced by these famous Canadians, was revealed on the screen as Dr. Edwards reviewed its history (from the novel by the extraordinary "Ouida" to the dramatic versions on stage and screen.) After some critical remarks about the various performances, Dr. Edwards then introduced David Gardner, who had agreed to play the hero, Bertie Cecil, Natalie Rewa, who accepted the role of the ingenue, Venetia, and Annette St. Pierre who assumed the star role of Cigarette. The remaining half of the "paper" was then devoted to a dramatic reading (excerpts tied together with narration) of Under Two Flags.

It should be noted that Ernest Marks, Q.C., son of one of the original Marks Brothers was in the audience.

"Theatrical Activity in Montreal in the 1830's", by Denyse Lynde

Theatrical activity in Montreal during the nineteenth century was represented by a broad spectrum of forms. The type of performance ranged from the solo to the company, the circus to the classics, the amateur to the professional. The audience that attended the Theatre Royal was small -- the seating capacity of the theatre about 1,500 -- and the repertory, although varied, was also curiously repetitive. While one would expect many Shakespearean productions, and there were numerous performances of Othello, The Comedy of Errors and Richard III, other plays appeared popular as well. Glancing through Graham's Histrionic Montreal for this decade, one finds numerous performances listed of Cowley's The Belle's Stratagem and A Bold Stroke for a Husband and The Hunchback by Knowles. While the seasons have been documented to a certain degree by Franklin Graham, comments concerning the nature of these performances are limited. However, during the decade of 1829-39, one play, - Sheridan's School For Scandal (1777) - received many revivals by visiting professional and resident amateurs. An examination of the specific players performing in these various productions should provide some insight into performance qualities and theatrical taste in nineteenth-century Canada.

During the season of 1829, under the management of Vincent De Camp, The School For Scandal was produced at the Theatre Royal. Clara Fisher appeared as Lady Teazle, Letitia in The Belle's Stratagem, She Would and She Would Not, The Invincibles and A Bold Stroke For A Husband. Her comic background, manhered style and affected lisp must have greatly coloured her approach to Lady Teazle. George Holland, an actor of the old school, played Sir Peter. Both Holland and Fisher appear to favour the old school of comedy as characterized by the master, Charles Matthew. These two visiting stars would have presented a delightful but broad caricature of the older husband and young wife. They repeated these roles when they returned to the Theatre Royal the following season.

In 1831, William R. Blake and his wife, Caroline, visited Montreal and they performed the roles of Charles and Maria, shifting the focus of the comedy. Later in the season, Mrs. Charles Bernard from Boston and New York theatres, and James Henry Hackett joined the company and performed with the Blakes. The roles for Sheridan's comedy were performed by the Blakes as Charles and Maria, again, and Hackett as Sir Peter and Mrs. Bernard as Lady Teazle. Also during this season, Edwin Forrest and Charles Kean visited the theatre. The following season was uneventful as a cholera epidemic closed the theatre.

The following season, 1833, Charles Kemble and his daughter Fanny joined De Camp's company and they performed in School For Scandal - Mr. Kemble as Charles Surface, Fanny as Lady Teazle. As Mr. Kemble played the role of Charles, the serious love plot of this character and Maria must have become highlighted. While the 1834 season was again interrupted by a cholera epidemic, the following year, 1835, School For Scandal was once again produced. In 1836, an American company visited the theatre and performed the comedy with Mr. Thomas Ternan as Joseph, Mrs. Ternan as Lady Teazle and William Abbott as Charles. Later in this season another visiting star came to Montreal, William Dowton, who played Sir Peter with Mr. and Mrs. Ternan in support as Joseph and Lady Teazle. Sir Peter, played by a strong comic actor such as Dowton, could easily become the focus of the play and once again another approach to Sheridan's comedy is suggested.

In 1837, School For Scandal was performed once again, and the role of Sir Peter was taken by another visiting star, Mr. Williams. The resulting review that appeared in the Montreal Gazette commented on the frequency of performances of this play and compared the different actor's styles of interpretation of the role of Sir Peter. It is interesting to note the reviewer's high expectations concerning a production of this comedy and one can assume that his audience shared these feelings. The following season Ellen Tree visited Montreal and her performance in The Hunchback was compared with Miss Kemble's. Once again, the review provides a basis of comparison between the visiting stars and their performance styles.

Yet another approach to the play is found in the next production during the 1839 season. For a brief period during the nineteenth century, it became a popular fashion to see children playing leading roles. Young boys and girls mounted the boards and declaimed from centre stage such roles as Hamlet, Lear and Richard. Montreal did not escape this passing fancy; twelve-year old Miss Jean Margaret Davenport visited Theatre Royal. While the result of the casting

of Miss Davenport as Sir Peter must have been comic, another element must have been introduced into the play. A heightened sense of theatricality must have been apparent as the audience would have been aware that the good-hearted old man, Sir Peter, was being played by a twelve-year old girl star.

Although it is always dangerous to draw conclusions from newspaper evidence alone, the foregoing summary documents the 1829-39 period at Montreal Theatre Royal from a unique perspective. Not only can we be confident that a large percentage of the Montreal audience was thoroughly familiar with Sheridan's famous comedy, we can also observe the changing fashion in performance styles. While the historian's frustration at the lack of crucial reviews of specific performances and other supporting evidence prevents any firm conclusions, the available reviews and notices tends to suggest that the small theatre audience in Montreal had a sophisticated taste in their theatrical activities. The number and variety of performances of Sheridan's School of Scandal leads one to conclude that one of the main reasons that a nineteenth-century Montrealeur went to Theatre Royal was to see a specific actor play a specific role. Their delight, judging from the reviewers, was found to a certain degree in the resulting comparison of performances.

"Thomas, we hardly knew ye ...", by Edward Mullaly.

Born Cornwall, England, June 13, 1807 - sailed to Quebec April 5, 1831 - passed through New Brunswick, June 1835 on his way to Bangor - resided in Lower Stillwater (near Bangor) until December 1839 - came to Woodstock, N.B. - later to Saint John - and finally to Fredericton.

Thomas Hill is first described in a Saint John paper in 1843 as "one of those ruffianly and libellous scribblers, who, for the sake of notoriety, would descend to anything, if they thought they could cheat the gallows ... like Cain, he carries the mark upon him." He moved to Fredericton that same year, where he became a newspaper editor. He and his partner were thrown in jail in 1844 by the provincial House of Assembly for scandalous attacks on a member of that esteemed body. Their quick release so incensed the Assembly that they brought the releasing sherriff before the bar. Hill sued the House Speaker and the Sergeant-at-arms for false arrest, won the case, and ended forever the Assembly's dangerous privilege of 'calling before the bar'.

The following year he wrote The Provincial Association, a political play which was performed, despite great opposition, in Saint John - where it caused great riots. Again with its flair for purple print one Saint John paper suggested that the play's author "a worthless fellow [who] could be hired to do anything - for a shilling he would hang his mother," has written a piece that none should bother to see "unless for the purpose of pulling it down, and driving every actor from the stable to the street, as they would a wolf, who has become a common nuisance to them." Ticket prices were increased for the second performance, and thus the rioters were kept out.

The newspaper partnership broke up temporarily two years later when Hill, presumably drunk, burst into his partner's home "with all the ferocity of a savage" and

having first bolted the door to prevent interference and after having beat him until exhausted with his own exertions - Mr. Doak in a gore of blood, fell, or rather rose to his knees and begged (not Hill's pardon) but his own life. His sisters who had previously retired for the night, hearing the struggle below, came rushing into the room, the door having been previously forced open, and openly attempting to remonstrate with Hill, the cowardly villain with a blow of his fist felled one of them to the floor, and while lying insensible at his feet, the vile wretch kicked her several times with his boot.

As I say, the partnership was disbanded. Hill rode around town on the company horse, drunk and brandishing pistols, for a couple of days before things quieted down. Later, the partnership was restored and all was forgiven.

A decade later, Hill figures largely in the New Brunswick papers when he sued for libel over the printed accusation that he was a deserter from the U.S. Army. Unfortunately, he lost the case, retired from editing the newspaper, and died shortly after.

He was an extremely interesting man - an ardent Royalist, he had joined the American army; leader of the Orange Lodge in Fredericton, he had married a Catholic girl; a practicing alcoholic, he had a mother-in-law who owned a tavern. He has been characterized as "one of the most extraordinary men of the age, possessing a giant intellect, independent spirit and a daring and firmness of will that neither neglect, misfortune, privation, nor persecution could subvert." As well as his play, he wrote a collection of songs for the Orange Lodge, (songs were written about him as well), brilliant editorials on topics of political, literary, and common interests - all activities which go a long way toward making up for his drinking, gambling, and his probable bigamy.

Tom Hill died penniless and almost friendless in Fredericton in 1860. He is buried in an unmarked grave in the plot of probably the only friend he had left. Little notice was taken of his death. But, as he lay on his deathbed all but ignored by the province for which he had waged such mightly battles, an earthquake shook New Brunswick and Maine - a shaking of such force that his death was marked by the unwilling tolling of steeple bells over the many churches in which he had never set foot.

"Theatre on the Frontier -- Winnipeg in the 1880's", by Carol Budnick.

As construction work on the Canadian Pacific Railway neared Winnipeg a wave of speculation in real estate brought settlers and investment capital to the city. The population tripled in three years, going from about 8,000 in 1880 to over 25,000 in 1882. This growth in population made the building of an

opera house and the opening of a number of variety theatres between 1882 and 1884 and worthwhile investment for local businessmen. Winnipeggers' awareness of living on a frontier influenced their attitude to these theatres.

Most of Winnipeg's variety theatres were opened by men involved in the hotel or saloon business. The variety theatres offered an all male audience a vaudeville type show, liquid refreshment, and the opportunity to socialize with the female entertainers who were expected to encourage patrons to drink and received a commission on the drinks they sold. Since Winnipeg, as was typical of a frontier town, had a high proportion of young men in its population, the variety theatres were a form of entertainment well suited to the city. Among Winnipeg's variety theatres were the Athletic Academy, the Britannia Music Hall, the Board of Trade Varieties, the Theatre Comique, the Royal Theatre, and the Victoria Theatre. Winnipeg City Council passed laws to suppress the variety theatres in response to pressure from the press, the clergy, temperance societies, saloon keeper, hotelmen, and businessmen concerned about the city's image. The variety theatres were closed because they represented a frontier culture that many prominent citizens felt belonged to an earlier stage of Winnipeg's development.

The Princess Opera House was built by two local businessmen, D. Cowan and T. B. Rutledge. Shortly after it was opened in May 1883, it was acquired by R. Gerrie and C. W. Sharp, representing the Northwest Opera House Company, which planned to build theatres in other centres in the Province and engage a stock company for the Princess Opera House which would tour these towns along with any other touring attractions they could engage. The Northwest Opera House Company never really got off the ground, but the Princess Opera House under the management of C. W. Sharp and later W. H. Seach continued to provide a home for touring combinations until it was destroyed by fire in 1892. Unlike the variety theatres the Princess Opera House was considered an asset to the city. For many Winnipeggers it represented civilization and an older cultural tradition. In doing so the Princess Opera House played a symbolic role in the community that was typical of the frontier opera house.

"The Land of Promise", by Robert G. Lawrence.

The Land of Promise (1913) is about English immigration to Canada. One might conclude from viewing the play then that Canada was a very uncouth place. Canada was remarkably sensitive to its "image", and when the drama was scheduled to tour across Canada in the spring of 1914, Canadian indignation over the play contributed to the cancellation of the tour.

Billie Barker and his company performed The Land of Promise in New York, Boston, and other American cities between December 1913 and March 1914, earning good reviews. As interest in the play grew Canadian immigration/emigration officials and a few Canadian theatre critics, notably T. Herbert Chestnut, were highly critical of Maugham's depiction of Canada. Canadian authorities were then vigorously courting immigrants from the British Isles. Such immigrants might be discouraged by a play, which also had a successful

run in London in 1914 that centred on a Canadian man who bullied his innocent English wife.

The Land of Promise was however, performed in a more confident and sophisticated Canada in 1918, with hardly a murmur of dissent. It has since been presented occasionally on stage in Canada and England, and was offered in the CBC Stage radio series during the 1950's.

The play tells us something about naive attitudes towards Canada held by English immigrants early in this century, and it reveals the extreme sensitivity about itself, then prevalent in Canada.

"The Canadian Drama League and Its Time", by Anton Wagner.

The first half of the paper focused on the theatre criticism of Dr. Lawrence Mason at the Toronto Globe from 1925 to 1939 to demonstrate that there were national theatre critics in English-Canada with clearly established aesthetic principles and a critical philosophy well before the rise to prominence of Nathan Cohen following World War II. Mason's advocacy of a Canadian national theatre and drama and the modern non-realist art of the theatre encouraged the formation of the Canadian Drama League by Raymond and Brownlow Card in Toronto in 1930. Lacking government or private subsidies, the Canadian Drama League was unable to achieve its stated objective of encouraging the writing and production of Canadian plays on a national level "in keeping with modern ideas of theatre arts".

Yet the Canadian Drama League and its predecessors, the St. Barnabas Players and the Chester Players, mounted approximately one hundred productions of sixty plays and pageants from 1919 to 1941 totalling over two hundred performances and including seventeen original plays, masques and pageants written by Raymond Card. The production calendar compiled by Anton Wagner and Frances Card (Raymond Card's widow) lists an additional nine intermittent productions totalling sixteen performances from 1943 to 1951. The second half of the paper, accompanied by two dozen photographs, analyzed Canadian Drama League productions focusing on its work in religious drama, original play production and Shakespeare.

"Présentation du Père Emile Legault lors de la remise d'un certificat de mérite ", par Annette Saint-Pierre.

C'est un grand honneur pour moi de vous présenter le révérend père Emile Legault. Lorsqu'on me demanda de le faire à Montréal il y a deux ans, j'avois répliqué: "Oh! je le connais bien, il me réveille à Winnipeg tous les matins ... sur les ondes de Radio-Canada". Cette année, il n'est pas dans ma chambre à coucher mais dans ma cuisine où je l'écoute animer une émission un peu plus tardive.

Le nom de Legault évoquera longtemps le souvenir d'un bon théâtre, de jeunes et dynamiques comédiens, et surtout le souvenir d'une troupe inoubliable dans l'histoire du théâtre au Canada. Celui que notre association a choisi d'honorer ce soir est né à Saint-Laurent, dans la banlieue de Montréal, où le sous-sol de la maison paternelle a été témoin de des premiers rôles. Il a déclaré: "It is there, in that basement, that the adventure of Les Compagnons de Saint-Laurent was born; it is there that I have caught up the virus of theatre.

Etudiant au Collège Saint-Laurent, il admire et observe les comédiens qui semblent investis d'une puissance extraordinaire. Il réfléchit et s'applique surtout à saisir le secret d'un bon comédien. Il découvre l'essence même de l'art dramatique: l'émotion humaine, ce lien intime qui rattache l'acteur au public.

Séduit par l'amitié et la belle camaraderie des Pères de Sainte-Croix, le jeune Emile Legault est ordonné prêtre dans cette congrégation à l'âge de 24 ans. He was certainly a good asset to the Order. Professor au Collège Saint-Laurent de Montréal, Father Legault took over the direction of the collegiate theatre aided by Father Houle. A professional actor, Mr. Filion helped him burnish his armour as a company director. Like his predecessors, the priest chose his texts from the hackneyed stock of the period, but he saw the need to rejuvenate theatre through the works of Henri Ghéon. From the disciples of his playwright, he adopted the slogan for the company he founded in 1937. POUR LA FOI PAR L'ART; POUR L'ART EN ESPRIT DE FOI. FAITH THROUGH DRAMATIC ART; DRAMATIC ART IN THE SPIRIT OF EARTH.

Having received a bursary from the Provincial government, Father Legault set out for Europe in 1938 to rub shoulders with the masters of contemporary theatre. His seven month stay proved fruitful. On his return to Canada, he had his plan ready to train actors, gain audiences and encourage the production of French-Canadian works.

The dramatic stock of religious theatre was replaced by a repertory of secular plays, better suited to public demand and actor's preference. It must be said, though, that the period during which Father Legault worked, was not rich in Canadian dramatic writing. In 1970, I guess he would have staged Michel Tremblay, and in 1980, Jean Barbeau ... Anyhow, the young producer still cherished the wish to see Canadian poets write for the stage and to stimulate at the same time an awakening to the "new look" that was the Canadian scene. The excellence of his presentations contributed much to the official recognition of a French-Canadian theatre. When the Compagnons de Saint-Laurent arrived in a Quebec locality they were accepted as home folk.

J'ai un souvenir très personnel au sujet de la venue de père Legault dans ma ville natale. La première pièce de théâtre que j'ai vue - autre que des pièces jouées à l'école - était de sa troupe. Maman ne voulait pas me permettre d'aller au théâtre parce que j'étais trop jeune. Après maints arguments pour la convaincre de me donner le feu vert, je trouvais le bon en m'écriant: "C'est un curé!"

The company rivalled the best at that time in Montreal according to reviews gathered from the newspapers. Anne Caron in her study, Le père Emile Legault et le théâtre au Québec, sums up the situation of this amateur company: "In a nutshell - fifteen years of hard work - seven hundred performances - about half a million spectators not counting hundreds of presentations made on tour every summer; as well as plays staged for the youth of Montreal and America".

Le père Emile Legault a eu l'insigne honneur de recevoir les Palmes académiques du Gouvernement français en 1951. QUELLE CHANCE! Son dévouement et sa réussite ont été reconnus outre-mer, après l'avoir été par des milliers de Canadiens doublement fiers de son apport extraordinaire au monde du théâtre.

Père Legault, vous êtes un champion et nous voulons le dire bien haut aux membres de l'Association d'histoire du théâtre au Canada. Félicitations bien sincères.

"Text of the Speech Introducing and Presenting an Honorary Membership Award to Esse Ljungh", by Sharon Blanchard.

I consider it an honour to have been asked to introduce Esse Ljungh and to present him with this Honorary Membership Award. But with the honour comes a problem.

I have about five minutes in which to say something meaningful about Esse Ljungh's career -- something that will make you understand the extent to which Ljungh is deserving of this award which ACTH is bestowing upon him. And I have to impress you, an Association for the Study of Canadian Theatre History, with Ljungh's outstanding contributions to Canadian culture which are in the realm of radio, radio drama in particular.

Granted Ljungh's early training and background are in the live theatre tradition, and, yes, he directed some theatre productions, most notably Lister Sinclair's *Socrates* in Toronto, and, of course, Ljungh's proficiency as an actor in his own right made him a better producer-director of radio drama ----- however, his credits in radio production, both in the public and commercial sectors, are staggering and overpower his theatre achievements.

I have a mad desire to tell you in detail about the plays which Ljungh produced and directed along with plot descriptions and personal comments of my own on how I like this about one play and that about another. I'd love to tell you about problems faced in writing or rehearsing a play and maybe about the background politics involved and to tell you about what actors and others who worked with Ljungh have to say about him, his way of working, and their own personal experiences with him ----- it would be utterly fascinating for all of us. But time does not permit and it probably would embarrass Esse.

I don't know how many of you are familiar with Ljungh's work. If you are young, like I was when I started my research, you may never have heard of him before this conference. Don't feel bad because your erstwhile ignorance isn't your fault. It is due to circumstances beyond your control, if you'll pardon the pun, circumstances internal to the CBC, where Ljungh worked for thirty years, and due to changing tastes and trends in broadcasting.

Ljungh was born in Sweden and came to Canada at the age of 23. Although he wanted to be an actor, when he came to Canada, he put all thought of a career in theatre out of his mind and came to work on a farm in the West. Well, one thing led to another, and it wasn't too long before Ljungh found himself editor of the Swedish Canada News in Winnipeg. A little later and he became involved in amateur theatre in Winnipeg. When radio began to be popular and Ljungh was invited, by fellow amateur actors, to participate in radio plays, he gracefully declined because he felt radio was just a "noise box" and that it was just a passing fad. Had it not been for the deviousness of these friends of Ljungh's, Canadian culture might have been much the poorer. On the pretext of taking Ljungh for a Sunday ride, they brought him to the CKY radio studios where a rehearsal was taking place and Ljungh was inveigled into taking part. He, of course, had the role of the villain.

The rest is history. Leaving live theatre aside, Ljungh became more and more active in radio drama, first as an actor, then as producer-director. He worked for a while at the CBC, then as a technician at a private radio station and later back at the CBC where he stayed until 1969 when he retired. Because of his involvement in early radio, he was a pioneer in the realm of technique; he was responsible for discovering talent and for training many actors and technicians. His list of credits is long and spans the gamut of radio production genre including church and school broadcasts, programs for the Farm Broadcast Department and Talks and Public Affairs Department as well as the radio drama for which he is most known. He produced countless series: the most prominent of which include: the Stage series, CBC Wednesday Night, Jake and the Kid, In Search of Ourselves, Once Upon a Time and in commercial radio: the soap operas Brave Voyage and Search for Tomorrow, and variety series such as G. E. Presents. He eventually assumed the position of National Supervisor of Drama (for radio) and even spent a year working in television.

I could go on and on. Ljungh's contributions to Canadian Arts is immeasurable. Through his work, he made us laugh and he made us cry. And, most important, he interpreted and presented Canada and the world to Canadians. His influence on his audience, through his choice of material and his policies as Supervisor of Drama, and his influence on those he worked with ----- writers, actors and technicians is inestimable. He spent years of his life fighting for quality radio presentation and he succeeded in that quest. For a while it seemed as though his accomplishments and those of his colleagues, would be forgotten. But his contributions were too great. We haven't forgotten and radio drama is coming back, very slowly, into its own.

To say thank you to Esse Ljungh is too small but it is all we have. And so I gratefully present this award to you.

"H. W. W.", by Charles Rittenhouse

This is the second time that the ACTH has given me the pleasure of introducing the often-introduced and very introducible Herbert Whittaker. At the 1980 Conference you held me on a tight leash to 120 seconds and tonight you have loosened up for only 180 more. Both times you showed wisdom. Anyone who has known Herbert since 1932 can go on introducing him all night.

But in 300 seconds one can only list such incredibilities as the titles and awards that have been showered upon him since he retired six years ago from the Globe and Mail: Critic Emeritus, Doctor of Letters, Officer of the Order of Canada, Honorary Member of Actors' Equity, First Honorary Member of the Associated Designers of Canada, First Silver Ticket Holder of the Toronto Theatre Alliance ---- and so on.

Nor in 300 seconds can one do more than express regrets that in his 6th year of retirement Herbert has done it again. This time retiring as Trustee of Canada's showplace, the National Arts Centre. And only in passing can we pat him on the back because he plans to retain his connections with both the Shaw

Festival and the Toronto Theatre Festival. He is also hanging in there with his weekly congress of Boards, Councils, and committees, panels, symposia, seminars, workshops and lectures, always vigilantly sustaining the vital functions of our favorite fabulous invalid, the Canadian theatre. One thing is certain: however fabulous Herbie's activities may be, he is no invalid.

I'll give just one example of his busyness and bounce. Last winter our Ministry of External Affairs commissioned him to plan an itinerary and to escort a group of Australian critics on a trans-Canada tour of performances at our leading theatres and concert halls. Naturally he jumped at such a fantastic assignment: to fly from one nightly performance to the next, each proceeded and followed by a reception or party, all the way from Vancouver to Halifax on a civil service salary. The moment the tour was over, he left his Aussies dazed with wine, culture, and exhaustion, while he himself hustled back to Toronto for another invigorating panel with Mavor Moore and Co.

Of course everyone who has received one of Herbie's newsy letters crammed with notable names and doings will attest that a hectic day on a trans-Canada tour with Australian critics is hardly more dizzying than any other day in his life of retirement. Just a couple of months ago, for example, Mrs. Rittenhouse and I taxied through a blizzard to the Alumnae Theatre in Toronto for the opening of T. S. Eliot's The Cocktail Party. He had told us it would probably be his farewell production, so of course we wanted to be there. By that count his second-to-last farewell would have been Sheridan's The Critic which I had also via-railed up from Montreal to catch at the Experimental Theatre of the University Drama Centre.

During an intermission of the Eliot finale, I recalled for the benefit of Marion André that I had been among the first nighters at Herbert's very first production of a full length play, The Seagull, as well as at his second, Heartbreak House, both for the 16-30 Club of the Church of the Messiah. During the intervening 30 years, I had attended every one of his other Montreal ventures, but had regretfully missed the Toronto ones, -- all those lively college shows that graduated the likes of Donald Sutherland and David Gardner, even such treats as Brecht's Galileo with John Drainie for the Jupiter Theatre and Robertson Davies' A Jig for a Gypsy with the Davis clan at the Crest. For these two, the actors were actually paid by cheque. Even so I doubt that the Toronto productions were significantly better than his 16-30 shows or some that he staged with the talented Y.M.H.A. amateurs in their grubby, unventilated hall in the heart of Montreal's now famous St. Urbain's Quarter -- The Cherry Orchard, for one, The Dybbuk for another and The Skin of Our Teeth: and I very definitely doubt that anywhere in our native theatre before Stratford had audiences seen a more professional show than Herbert's last at the amateur M.R.T. Playhouse, The Glass Menagerie. For this the three leads were Betty Taylor, who had previously starred as Juliet for the Montreal Shakespeare Society, Sylvio Narizzano, who was to become Canada's most successful T.V. impresario, and our honored quest speaker tonight, Amelia Hall. How about that!

Just the roll call of those ten great titles from The Seagull to The Cocktail Party indicates Herbert's very special place among Canadian directors. Surely they reveal the tastes and range of a connoisseur critic, and an unflagging

faith in the eventual maturity of Canadian audiences.

Whittaker the designer has already received his due and particular praise today, but I would like to add a personal footnote that neither Jonathon nor Herbert is aware of. You see before you an elderly actor from those far, primitive days of the Mallabar Rental; nevertheless, an actor who has worn on stage no fewer than 5 period costumes first sketched by the then youthful designer whom you also see before you ... and how about that!

And here is another tidbit for your reserachers: you will all recall that in 1949 two plays, 'Tit Coq and Fortune My Foe, gave Canadian playgoers something to cheer about - two native playwrights Gratien Gélinas and Robertson Davies, who could steal centre stage. But do any of you recall that in 1942 English playgoers in Montreal were likewise doing a bit of cheering before any of them had even heard of Fridolin or Davies. That was the year M.R.T. produced a new Canadian play, Jupiter in Retreat. Not that it was better than Fortune My Foe or 'Tit Coq, but it was certainly an entertaining, upbeat, off-beat comedy drama with a plucky heroine who never for one moment bemoaned her struggle for survival in a hostile Canadian environment. It was produced four times and everytime it worked: twice before Fortune My Foe and twice the year after. How about that! The authors, of course, are Herbert Whittaker and Janet McPhee, who had proved their worth as early as 1939 by winning the Sir Barry Jackson trophy with a one-actor called Divinity in Montreal. You have noted, no doubt, the resemblance of that title to Jupiter in Retreat, which brings me to my conclusion.

For now I present to you for Honorary Membership in the A.C.T.H. Mr. Herbert Whittaker. Guru in Retirement. No longer is he Herbie in Montreal, nor will he ever be Herbie in Retreat. He is just our Herbie in Orbit!

"City's 'tatty' Repertory Theatre produced Canada's future stars," by Audrey M. Ashley

Tuesday was an evening for reminiscences.

The second day of the Association for Canadian Theatre History conference wound up at the Cercle Universitaire with actress Amelia Hall recalling for an appreciative audience of theatre buffs her years as artistic director of the Canadian Repertory Theatre, which occupied La Salle Academy on Sussex Drive between 1949 and 1954. Hall, the first actress to step on the stage of the Stratford Festival theatre when she played Queen Anne to Alec Guinness's Richard III, is writing a history of the CRT, with the help of a Canada Council grant.

Christopher Plummer, William Hutt, William Shatner, Richard Easton, Silvio Narizzano, Derek Ralston and Max Helpmann were among the alumni of that company, which came into being thanks to the backing of H.S. Southam, then publisher of The Ottawa Citizen, and Charles Southgate.

In February of 1950, two months after she had joined the company, Hall was invited to take over the running of it. At that time she wrote to Narizzano saying, "It's tatty." He wrote back saying, "It may be tatty, but it's all we've got."

It was the only place in the country, Hall recalled, where an actor could get continuous employment for 35 weeks of the year, and it was referred to by the Massey Commission as having saved Ottawa from being the only capital in the world within a theatre. Tickets cost from 60 cents to \$1.25; the 800-seat theatre, owned by the Christian Brothers, was rented for \$160 a week, and the company put on a different play each week, opening on Tuesdays.

On Thursdays the actors rehearsed act one of the following week's play. On Fridays they did act two, and on Saturday morning act three -- until it was time for the matinee and evening performances.

The actors had Sundays off until 7 p.m., when they did extra work on act three. The set went up on Sunday, and the furniture came in on Monday. The actors had Monday nights off while the technical people set things up; Tuesday was taken up with a dress rehearsal before the opening performance.

"The first couple of years," Hall recalled with a smile, "people on the street would say, 'But what do you do in the daytime?'"

For this, most of the actors were paid \$40 a week. Hall got \$45, and remembers standing on the theatre balcony "giving little prayers of thanks for being able to do what I loved. Nothing is owed to me on that score."

When the company performed Born Yesterday, she said, "We had to put a note in the program explaining that sometimes you had to use bad language in a play. There were several 'goddamns,' and I took the 'gods' out. I was rather old-fashioned about bad language."

Later, Hall had more reason to be concerned about content. Actor Sam Payne and the manager, Bruce Raymond, suggested they do Separate Rooms. "I said to Bruce this is a dirty play," Hall remembered. "And he said, 'Well, say it fast, and they won't notice.'"

That one almost lost them La Salle Academy, and it was only through the intervention of Charles Southgate that they were allowed to remain -- but with a censor, Father Macdonald, appointed to read all proposed plays.

When they did Home of the Brave, the audience stayed away in droves, "I met Mr. Southgate on the street, and he said, 'We went down over \$1,000 last week, but we can be proud of ourselves.' I reminded the Stratford board of that just over a year ago."

Hall's memories are filled with anecdotes about the CRT. Like the song Derek Ralston used to sing to the tune of Cole Porter's I Get a Kick Out of You. It went:

"I get no kick from
 Sam Payne,
 Amelia Hall doesn't
 thrill me at all,
 And Raymond is
 only a shmoo,
 But I get a kick out
 of you."

And she remembers being told by Russian embassy staff that the soldiers' uniforms in her production of Chekhov's The Three Sisters were wrong. "I know they're wrong," she told them. "But it's better to have discarded Ottawa policemen's uniforms than no play."

Hall hasn't written the last chapter of her book yet -- the one about "the sad year."

In the last year of the theatre's operation she was managing director, with William Hutt as her assistant. She enlarged the board of the theatre, "and the first thing the board did was to get me to step off the board." That left no one with a theatre background on the board, and she felt she had lost all artistic freedom.

"So there wasn't any pleasure in it any more. A theatre's got to exist for some other reason than just keeping the doors open."

When Hall left to go to Stratford, Charlotte Whitton, then Mayor of Ottawa, tried to get something with the city insignia on it to give her as a memento. "Some alderman said, 'What championship did she ever win?'" But Whitton managed to give Hall a cheque for \$600 -- most of it collected from the city's athletes.

Article courtesy of the Ottawa Citizen, Wednesday, 2 June 1982.

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A limited number of copies of the special issue of the journal Canadian Drama/L'Art dramatique canadien devoted to the drama of Robertson Davies are available for sale. A unique issue containing a Chronology and Checklist, seven major articles, an interview with Robertson Davies, the first publication of Davies' Hart House adaptation of Leaven of Malice, plus reviews. Available from Eugene Benson, Dept. of English, University of Guelph, NOG 2W1. Price \$6.00 per copy. (Outside Canada add \$1.50 for handling charges.)

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Répertoire des textes du Centre d'essai des auteurs dramatiques. Montreal, Cead, 1981. 151 p. Paperback, \$5.00 (Annotates nearly 500 published and unpublished plays for adults and young audiences by over 200 Québécois authors. Founded in 1965, the Centre d'essai des auteurs dramatiques is the Quebec equivalent of Playwrights Canada in Toronto. Cead also publishes a typeset bulletin Dramaturgies nouvelles (Vol. 3, No. 3, April 1982) listing new titles, production information and activities of the Centre. Available for \$7.00 (make cheques payable to "abonnement de soutien") from C.e.a.d., 426 est, rue Sherbrooke, bureau 300, Montréal, Québec, H2L 1J6.

* * *

The Volume 10, No. 1, February 1982 issue of the literary quarterly Grain includes the script of Rex Deverell's documentary about the 1931 Estevan strike Black Powder. The play was premiered during the Canadian Theatre Today Conference in Saskatoon in October of 1981 following a special preview performance in Estevan on the fiftieth anniversary of the strike September 29. This special drama issue of Grain, illustrated with photographs of the strike and the production, includes, besides Deverell's text, music and lyrics by Geoffrey Ursell, essays by University of Saskatchewan archivist Stan Hanson ("Black Powder: The History"), and Deverell ("Black Powder:

The Text") and Ursell ("Black Powder: The Music") making this one of the best documented accounts of the research, writing and production of a Canadian historical play. The issue is available for \$2.00 from Grain, Box, 1885, Saskatoon, Saskatchewan, S7K 3S2.

* * *

The Association Québécoise du Jeune Théâtre is publishing Jeune Théâtre. Subscriptions at \$10.00 are available from the Association at 426 est, rue Sherbrooke, Montréal, Québec H2L 1J6.

* * *

BOOK REVIEW

Canada on Stage: Canadian Theatre Review Yearbook 1980-81. Toronto. Canadian Theatre Review Publications, 1981, 383 pp. Hardcover. \$21.95.

This is the seventh annual volume in CTR's invaluable record of professional theatre production in English-Canada and Quebec. The Yearbook includes not only productions during the 1980 calendar year but also the first four months of 1981. Subsequent volumes will cover the normal theatre season from May 1 to April 30 and will appear the following fall.

135 companies are included in this 1980-81 survey, 28 fewer than the previous year. In his introductory essay "Changing the Mood" which examines the growing maturity of Canadian theatre in the 1970s, series editor Don Rubin attributes this decline in the number of producing companies to the unfavourable economic climate and subsidy freeze of the last few years. Essays by Bob Allen, Brian Brennan, Tom Kerr, Reg Skene, Ray Conlogue, Maureen Peterson, Thea Borlase, Alan Andrews, T. K. Pratt and Michael Cook survey theatre production in British Columbia, Alberta, Saskatchewan, Manitoba, Ontario, Quebec, New Brunswick, Nova Scotia, Prince Edward Island and Newfoundland. Joyce Doolittle concludes the introductory essays section with "Theatre for Young Audiences: A Decade of Gains".

Approximately 700 productions accompanied by 300 photographs are categorized along the volume's geographic framework. Both the essays and production photographs provide interesting insights into the different perceptions and interpretations of the same plays across the country. In her survey of Quebec, for instance, Maureen Peterson, theatre critic for the Montreal Gazette, enthusiastically refers to the Centaur Theatre's production of "Linda Griffiths' tour-de force Maggie and Pierre". In a less generous vein, the Calgary Herald theatre critic Brian Brennan mentions in his Alberta essay that Theatre Calgary "brought in Linda Griffiths to do her Maggie and Pierre number". Production photos for Erika Ritter's Automatic Pilot and Michel Tremblay's Dame Manon, Sacree Sandra and L'Impromptu d'Outremont reveal interesting differences in casting and costuming approaches across the country. There are also two fascinating photos of the use of native Indian masks in Montreal's Théâtre Sans Fil's production of Tales From the Smokehouse and The White Raven.

The 1980-81 Yearbook, dedicated to the late John Coulter, continues the useful additional identification of which plays are Canadian and premieres. A lengthy index completes the volume.

Anton Wager

NOTES AND QUERIES

The following was included in the Canada Council panel. Several members requested it be reprinted in the Newsletter.

A PSALM FOR THE ARTS

Status quo is my problem; I shall endure.
It maketh me to lie down with anachronisms,
It leadeth me beside the big egos,
It corrupteth my goals, it forces me to
Compromise for compromise's sake.
Though the impact is gone from much of
The repertory forced on me, I will check
My boredom; for time is with me; my belief
In their retirement shall comfort me,
Though they preparest canapés before me
In the presence of the women's committee -
Though they holdest fast to black ties and
The nineteenth century - though the society page
Runneth over - though deficits and closed minds
Follow me all the days of my life,
Still will I work in the world of the arts a little longer.

by Peter Dwyer

* * *

The following call by Herbert Whittaker for the creation of a Canadian theatre museum is reprinted from the Toronto Globe and Mail, 18 August 1982. Letters supporting Mr. Whittaker's suggestion should be addressed to David Willocks, Senior Advisor, Public Affairs, The Bank of Montreal, First Canadian Place 16th Floor, Toronto, Ontario.

Banking on a theatre museum⁷⁷

That most charming of Toronto bank buildings, the Bank of Montral close to two of the city's leading theatres, the St. Lawrence and O'Keefe centres, lies vacant today. Designed by Darling and Curry and dating from 1885-86, the bank is a piece of history awaiting a new place in the fabric of the downtown area. I have a proposal for it, a proposal piling history in a historical treasure. I suggest it house Canada's first theatre museum.

The need for a theatre museum has been noted in these columns before. One such column inspired a project at Ryerson's architectural school, and was addressed to the Ontario Government, via its Arts Council. But money was tight and the site suggested at Bloor and Queen's Park was bespoke, it turned out.

The coincidence of this particular bank's vacancy and the announcement of Britain's forthcoming Theatre Museum in Covent Garden prompts yet another plea for such an institution.

There have been previous British installations, including one collection crowded into Lord Leighton's house. The Victoria and Albert Museum had a magnificent collection, closed these past few years. The need for proper housing of these and other collections grew acute. For a time, Burlington House was designated as the site, but space there was limited.

This led to Covent Garden, a popular central location after the vegetable market was transferred elsewhere. Last week, Paul Channon, Britain's Arts Minister, announced that an underground area will be converted into a theatre museum. It will cost \$7.3 million, and will open in the spring of 1984.

With typical, maddening modesty, Canadians will claim their country hasn't enough theatrical history to fill even the small Bank of Montreal. To which my response is: "Canadians are long on history, short on memory."

The Bank of Montreal could be filled to overflowing with valuable and entertaining reminiscences of our theatrical past, even if it started only with reminders of the garrison theatres. If it went back into the theatre of native peoples, it would indeed be overcrowded.

The period from garrison to professional companies in residence could be traced parallel to the parade of glamorous visitors to Canada, from Edmund Kean to Henry Irving, Sarah Bernhardt to Louis Jouvet, Edwin Booth to John Barrymore. As a still-surviving road town, Toronto alone has a particularly starfilled past before it gets to its own stars.

Comparatively, recent history could slip away if not captured soon. The city's heritage of stock companies -- that First World War delight, The Dumbells, those original Spring Thaws, the New Play Society, Jupiter Theatre and the years of the Crest -- could become forgotten links in the building of an indigenous stage.

Even the early days of Civil Theatre, George Luscombe's Toronto Workshop Productions, Theatre Passe Muraille and Toronto Lab Theatres could be forgotten without the reminders that a theatre museum can provide, to say nothing of the highlights of the old Dominion Drama Festival days, or even the nearby Stratford and Shaw festivals. Only the Royal Alexandra proudly displays its past.

Emphatically yes, there is enough material to convert the domed bank into a wonderful world of memories of make-believe past. How suitable if audiences on their way to or from the St. Lawrence Centre or the O'Keefe Centre could drop by to enjoy the reminder that theatrical Toronto was no mean city.

* * *

Publication of Canadian Theatre Calendars: Recommendations for a Policy Guide

In view of the importance to Canadian theatre research of reliable, full, and accurate records of theatrical performances in every region, consideration should be given to the means whereby calendaring activity by Canadian theatre historians may be encouraged, and also to the ways in which the results of such activity may be made available in a convenient form and at a reasonable cost to other historians working in the field.

A. Compiling the records

Several calendars are currently underway, and at least one is ready for publication. To prevent any possible future duplication of effort and to encourage the maintenance of uniform standards (e.g., the kinds of information that should be included) as well as the use of an appropriate calendar format, it is recommended that the Association for Canadian Theatre History/ Association d'histoire du théâtre du Canada, by means of a committee of one or more of its members, establish such standards and an appropriate format for calendars, and thereafter act as a clearinghouse for information regarding calendaring activities by any of its members or others, using the "Newsletter" as well as the Annual General Meeting of the yearly conference for announcements of this kind.

It is possible that such calendaring activities may qualify for research assistance under the guidelines pertaining to bibliographies and information services recently set by the Social Sciences and Humanities Research Council. The committee of the Association may wish to make inquiries about this possibility.

B. Publication

The Association, through its committee, may wish to consider publishing its members' calendars as a series; that being the case, the current promotion grant awarded by the Province of Ontario might apply to the calendar publication program.

Because space in Theatre History in Canada is limited and is probably best used for the presentation of articles and reviews, it is recommended that the publication of theatre calendars be kept separate and apart from the journal. The journal might offer support by encouraging calendar-making and by providing space for notices whenever calendar publications become available. It could also consider for publication articles based on completed calendars which describe the significance of the findings.

The demand for copies of calendars will likely be limited to individual researchers in the field and to academic and research libraries. It is recommended, therefore, that the Association undertake to publish calendars on demand, making available, at cost or profit, either paper copy, i.e., photocopy, or microfiche copy of camera-ready typescripts as requested.

Arrangements regarding copyright will have to take into account, among other factors, the responsibility for protecting against infringement, according to the Copyright Act as it now stands. Copyright in a compilation such as a calendar would belong to the compiler unless transferred in writing to the Association as publisher; it might be wise for the compiler to retain it.

Francess G. Halpenny

Dorothy Sedgwick

January 1982

* * *

A Communiqué from the Information Division of SSHRC

RESEARCH GRANTS PROGRAM

Revisions to the Research Time Stipend to include independent scholars

The Social Science and Humanities Research Council of Canada wishes to announce that as of May 15, 1982, the guidelines governing the provision of a research time stipend within the framework of the Research Grants Program, will be extended to include all scholars in the Canadian research community, whether or not they hold a full-time teaching position in a post-secondary institution. For those scholars who were not previously eligible to apply for a research time stipend, the provisions outlined in the Research Time Stipend guidelines in the 1981 Guide for Applicants will apply, subject to the following modifications:

1. Two categories of research time award will be available to research grants applicants who do not hold a full-time teaching position at a post-secondary teaching institution. The established maximum amounts of these awards are \$21,400 and \$35,000 per annum. The latter category is reserved for senior scholars who have already demonstrated a substantial commitment to the Canadian research community through significant contributions to scholarship.
2. The total maximum amount of research time which may be claimed by these applicants will be twelve months in any three-year period. Subject to this limit, there will be restriction on the amount of time which may be taken in any one year.
3. Employed scholars and those who become employed during the tenure of a grant will be required to furnish evidence that their employers have agreed to release them for the period of time proposed. They must also demonstrate that their proposed research is not directly related to their employment and that it will not interfere with their normal duties.

4. All research proposals which include a stipend request are evaluated by the assessors and Council adjudication committees according to the usual assessment criteria of the Research Grants Program. In addition, the assessors and committees will be asked to recommend to Council both the appropriate stipend category for each applicant and the exact amount of research time that should be allowed. Recommendations will be based on the qualifications of the applicant and the particular needs of the project for which support has been requested.

The Research Time Stipend guidelines as outlined in the 1981 Guide for Applicants will continue to apply to all scholars who hold full-time teaching positions in universities and other post-secondary institutions. Current Council regulations with respect to the eligibility of applicants and of research projects will also continue to be applied in all cases.

For further information, please contact:

Research Grants Division
Social Sciences and Humanities
Research Council of Canada
P.O. Box 1610
Ottawa, Ontario K1P 6G4

* * *

I am, in conjunction with Clarke, Irwin & Co. Ltd., investigating the possibilities of editing an anthology of modern Canadian plays. At the Ottawa ACTH Conference I circulated a suggested table of contents for an anthology which was planned with another publisher, whose conditions for guaranteed sales I was unable to meet. I did, though, receive some useful comments on my questionnaire, and would like to thank those who replied. I would still be glad to hear from anyone else interested in the idea.

I am almost totally revising my plans in order to meet the needs of the new publisher. The book would probably contain no more than 10 plays, and to avoid much overlapping with other anthologies in the offing, I am likely to take a particular theme, e.g. the evolving of modern Canadian drama through distinctively Canadian themes - historical, geographical, ethnic, social, etc. My choice has gone back to the melting pot, and must be partially guided by costs and availability of permissions, which I am now inquiring about. When I am closer to a final choice, I hope to circulate to members a more definite proposal, since the publishers would need some clear indication of the sales market.

Richard Perkyns

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The American Society for Theatre Research has received a grant from the National Endowment for the Humanities for an annual bibliography of theatre studies being organized by the Society. \$75,000 were granted outright and

an additional \$85,000 were designated as a matching fund. For additional information contact Prof. Margaret Loftus Ranaid, Department of English, Queen's College, Flushing, N.Y. 11367 U.S.A.

* * *

Architect Robert Hill of Barton Myers Associates has received a \$55,000 grant from the Social Sciences and Humanities Research Council of Canada to prepare a biographical dictionary of architects in Canada from 1800-1950. Those members wishing to bring the work of theatre architects to his attention can contact him at Box 1066, Station A, 17 Front St. W. Toronto, Ont.

* * *

Sharon Pollock is the winner of the 1982 Governor General's Award for drama for Blood Relations and Other Plays (NeWest Press, Edmonton) reviewed in the March 1982 Newsletter. Congratulations also to Diane Bessai, drama editor of NeWest's Prairie Play Series.

* * *

The Quebec and Canadian (English-Language) Centres of the International Theatre Institute have made a joint bid to host the 1985 ITI Congress in Toronto and Montreal. Over \$200,000 of a projected \$500,000 budget has been raised from the federal Departments of External Affairs and Communications, the Province of Ontario and Metropolitan Toronto. Additional funding is being sought from the province of Quebec. ACTH/AHTC is a member of the Canadian ITI Centre.

* * *

Canadian Theatre Review Publications has gone to press with Colonial Quebec: French-Canadian Drama 1606-1966, volume four of the Canada's Lost Plays series edited by Anton Wagner. The anthology includes Marc Lescarbot's The Theatre of Neptune in New France (1606), Louis-Honoré Fréchette's Papineau (1880) and Elzéar Paquin's Riel (1886) translated by Eugene and Renate Benson; Joseph Quesnel's Colas and Colinet (1790) translated by Michel Lecavalier and Godfrey Ridout; Quesnel's The French Republicans (1801-1802) and Antoine Gérin-Lajoie's The Young Latour (1844) translated by Louise H. Forsyth; and Gratien Gélinas Yesterday the Children Were Dancing (1966) translated by Mavor Moore. Publication date for the anthology is early December.

* * *

The Public Archives of Canada has expressed strong interest in receiving for deposit the correspondence, papers, conference proceedings and other archival materials of the Association for Canadian Theatre History/Association d'histoire du théâtre au Canada. Members and officers of the Association with archival materials are requested to forward any material to Anton Wagner, 201 Sherbourne, #2204, Toronto, Ont. M5A 3X2. The Public Archives will make the final selection on what will be accepted for deposit and will return all other material to the Association.

* * *

At the June 2 ACTH/AHTC executive meeting in Ottawa, the executive agreed to a proposal made by Murray Edwards, John Lindsay and Anton Wagner to allocate part of the Association's Wintario promotion grant for a slide and audio-visual presentation on Canadian theatre history. The presentation, to be screened during the 1983 Vancouver conference, will consist of slides and/or video of important theatres, actors, companies, playwrights, etc. with narration providing a capsule history of theatre in Canada. The presentation is being designed for classroom use and public presentation. The first step in the project is to compile an inventory of slides, photographs, posters, etc. in the possession of Association members and research institutions from which a final selection to accompany a written history text can be made. Members with slides, archival or visual material are requested to write Anton Wagner to indicate what visual material could be made available for this project. All assistance will be fully acknowledged in the final presentation.

* * *

MEMBERSHIP ACTIVITIES

Playwright Patricia Joudry has had her drama Teach Me How to Cry successfully revived by the Equity Library Theatre in New York. (The Play premiered off-Broadway in 1955.) The April 29, 1982 New York Times called the drama "a sugarplum of a work, rich with small insights and full of bittersweet truth ... the play is a rewarding evening of theatre". Joudry's comedy-farce A Very Modest Orgy, premiered during the "Canadian Theatre Today Conference" by Twenty Fifth Street Theatre in Saskatoon, in October of 1981, has been successfully produced by the Kawartha Festival Theatre this July. Patricia Joudry is just finishing her third novel for McClelland and Stewart entitled Summer Fallow.

* * *

Lois Reynolds Kerr's papers, plays, correspondence and other archival material covering her work with the Playwrights' Studio Group at Hart House Theatre in Toronto in the 1930s and playwriting in Vancouver since the 1960s have been purchased by the University of Calgary. Calgary is already a major research centre, having previously purchased the Gwen Pharis Ringwood Archive and the papers of several other leading Canadian playwrights.

* * *

CALL FOR PAPERS

THE 1983 ANNUAL ACTH/AHTC CONFERENCE

The 1983 Annual Conference will be held again under the aegis of the Learned Societies at the University of British Columbia from Monday, May 30 to Wednesday, June 1, 1983. Anton Wagner is the 1983 Programme Chairman and Murray Edwards is in charge of the British Columbia part of the conference. Precise proposals for papers (approximately one page) are now being sought.

The final paper should be twelve to fifteen typewritten pages long, double spaced, and read between thirty and thirty-five minutes to allow for a five minute question period. Suggestions for the general format of the conference, topics for panels, special presentations, awarding of honorary memberships, etc. are also welcomed.

An attempt is being made to organize a one-day joint conference with A.C.U.T.E. to focus on dramatic literature and drama seen from a performance-orientated perspective. Papers dealing with dramatic literature are therefore being solicited as well as paper, panels, audio-visual presentations dealing with theatre history in British Columbia and other parts of Canada.

All proposals and suggestions should be submitted by December 1 to Anton Wagner, 201 Sherbourne, #2204, Toronto, Ont. M5A 3X2 (Phone: 416-863-1209). Proposals for the British Columbia part of the program should be submitted to Murray Edwards, University of Victoria, University Extension, P.O. Box 1700, Victoria, B.C. V8W 2Y2.

* * *

International Federation for Theatre Research

The Xth World Congress of FIRT will be held at Glasgow University, Glasgow, Scotland from 15 - 28 September 1985. The theme will be mise en scène since 1945. Please address all correspondence to:

Claude Schumacher
Xth World Congress of FIRT
The Drama Department
The University
Glasgow G12 8RZ
SCOTLAND

Current Research in Canadian Theatre

History and Drama

GENERAL STUDIES

- Bains, Yashdip Singh, 1340 Headon Rd., Burlington, Ont., L7M 1S2. "Theatre in Canada 1826-1867," book-length study; includes chapters on St. John's and Harbour Grace, Charlottetown, Halifax, Saint John, Quebec City, Montreal, Kingston, Ottawa, Toronto, Hamilton and London: with calendar of performances; projected completion, 1984. ("Theatre in Canada 1765-1825", completed ms. in circulation)
- _____. "Shakespeare on the Canadian Stage", book-length study outlining memorable productions from the 18th century to the 20th; projected completion, 1983.
- Copeman, Peter A.J., c/o Dept. Drama, University of Calgary, T2N 1N4, "Popular Dramaturgy," an examination of popular tradition in the theatre and its effect on literary tradition; reference, Elizabethan/Jacobean England, contemporary Canada (Rich Salutin) and contemporary Australia (Jack Hibberd), M.A. thesis, supervisor T.N.S. Lennam; projected completion, Sept. 1982.
- Gilbert, Reid, Dept. of English, Capilano College, 2055 Purcell Way, North Vancouver, B.C., V7J 3H5, "An Introductory Guide to 25 Canadian Plays with Bibliography", book-length introduction to the plays and working bibliography designed to assist instructors in choosing plays and students in preliminary research, projected completion Dec. 1982.
- Grace, Sherrill E., Dept. of English, U.B.C., #397-1873 East Mall, Vancouver, V6T 1W5, "Expressionism in North American Literature: Drama Poetry and Fiction;" (see "A Northern Element: Herman Voaden's Canadian Expressionism", Canadian Drama, May, 1982), an on-going study.
- Gardner, David, 72 Admiral Rd., Toronto, M5R 2L5, "An Analytic History of the Theatre in Canada: The European Beginnings to 1760", revised title, Ph.D. thesis, Drama Centre, University of Toronto, projected completion 1982.
- Goffin, Jeffrey, "Documentary Drama: A Canadian Perspective", an analysis of various forms of the genre to identify some of the distinctive features of the documentary idea in Canadian theatre; particular reference to John Coulter, Theatre Passe Muraille and James Reaney; M.A. thesis, supervisor T.N.S. Lennam; projected completion, spring, 1982.
- Nunn, Robert C., Brock University, St. Catharines, Ont., L2S 3A1, "Documentary Theatre in Canada," a study of the relation between documentary source and theatrical treatment in Canadian documentary plays; monograph; projected completion, 1984.
- Officer, Jillian, Dance Department, University of Waterloo, Waterloo, Ont., N2L 3G1, "A Dictionary of Canadian Dance;" book; projected completion, 1984.

INDIVIDUAL STUDIES

- Andrews, Alan, Department of Theatre, Dalhousie University, Halifax, N.S., B3H 3J5, article on Charles Stuart Powell, Halifax's first theatre manager, forthcoming, Dictionary of Canadian Biography.
- Clayton, J. Douglas, Modern Languages & Literatures, University of Ottawa, K1N 6N5, "Chekhov v Kanade" ("Chekhov in Canada"), an article reviewing influence on Canadian literature and theatre of Chekhov, for Literaturnoe nasledstvo (Literary Heritage) Moscow, publication 1983.
- Beauchamp Hélène, Théâtre et Danse, Université du Québec à Montreal, H5C 3P8, "Le Théâtre pour Enfants au Québec de 1950 à 1980;" définition des divers types de manifestations théâtrales pour enfants, analyses des textes, historique du développement de ce théâtre, repertoire des compagnies et des troupes, liste des auteurs et de leurs pièces, iconographie; projected completion, fall, 1982.
- Nunn, Robert C., Brock University, St. Catharines, Ont., L2S 3A1, "A Study of the Conventions of Naturalism in David Fennario's Plays;" article; projected completion, fall, 1982.
- Ravel, Aviva, "The Dramatic World of Patricia Joudry," an analysis and evaluation of the radio and stage plays with biographical study, thesis in progress, McGill.
- Ringwood, Gwen, Box 4329, Williams Lake, B.C., V2G 2V4, "Plays 1939-1981," Enid Rutland, ed., Borealis, summer, play "Prisoners of War."
- Saint-Pierre, Annette, Collège de Saint-Boniface, 200 avenue de la Cathédrale, Saint-Boniface, Man., R2H 0H7, "Le théâtre de Castelein de la Lande"; le livre sera composé des meilleures pièces de Castelein de la Lande, fondateur de Cercle Molière; projected completion, winter, 1982-83.
- Wagner, Anton, "Herman Voaden's Symphonic Expressionism," Ph.D. thesis in progress, Drama Centre, University of Toronto.

REGIONAL TOPICS

Atlantic Canada -

- Andrews, Alan, "Nova Scotia: Keeping Faith with Local Artists", a review of Nova Scotia theatre, 1980-81, Canada on Stage, 1982.

Quebec

- Hébert, Chantal, 3339 MontPetit #2, Ste-Foy, P.Q., G1W 2T3, "Le Répertoire du Théâtre Burlesque Québécois: Analyse Semantico-idéologique," en comparaison avec certains canevas du burlesque Américain, Ph.D. Thesis, Université Laval, Département des Litteratures, supervisor, Denis Saint-Jacques; projected completion, May, 1983.

Rittenhouse, Jon, Bishop's University, Lennoxville, Quebec, J1M 1Z7,
"English Language Theatre in the Eastern Townships", a study of
professional, community and school theatre.

Ontario

Klein, Owen, A., St. Clair College, 2000 Talbot Rd., Windsor, Ont.,
N9A 6S4, "Theatre in Windsor, the last Twenty Years", a study of
the impact of new Canadian theatre movements since the 1960's,
to include a season by season review; book; projected completion,
spring 1983.

Odell, Leslie, 14-34e Ave., #7, Ile Perrot, P.Q., J7V 6T2, "Theatrical Events
in Kingston, Ont.: 1879-1897", Ph.D. Drama Centre, University of
Toronto, Robertson Davies, supervisor, completed May, 1982. This
is a calendar of theatrical events at Martin's Opera House,
professional and amateur with all related information and
commentary on performance.

Prairie

Bains, Yashdip Singh, 1340 Headon Rd., Burlington, Ont., L7M 1S2, "Winnipeg
on Stage, 1860-1935," including a complete calendar of performances;
book; projected completion, 1983.

Bessai, Diane and Don Kerr, eds., "Showing West: Three Docu-Dramas,"
(Prairie Performance, No. 2), NeWest Press, Dec. 1982.

Potts, Linda Marilyn, "The Contributions of Post-Secondary Educational
Institutions to the Development of Theatre in Alberta",
an historical study covering 1912-62 with reference to the Dept.
of Extension, University of Alberta; University of Alberta and
the Banff School of Fine Arts, with major emphasis on
personalities who contributed to the development of theatre arts
in Alberta, M.A. thesis, University of Calgary, Department of
Drama; projected completion, Sept. 1982.

Saint-Pierre, Annette, Collège de Saint-Boniface, 200 avenue de la
Cathédrale, Saint-Boniface, Man., R2H 0H7, "Festival Théâtre
Jeunesse", a Saint-Boniface theatre group founded in 1970;
article; projected completion, summer 1982.

Radio and Television

Miller, Mary Jane, Dept. of Fine Arts, Brock University, St. Catharines,
Ont., L2S 3A1, "Canadian Television Drama"; book; projected
completion, winter 1984.

_____. Article on Canadian television drama, for New Canadian
Encyclopedia, August 1982.

_____. "Canadian Television Drama: The Defence of the Electronic
Drama," submitted to The American Journal of Canadian Studies.

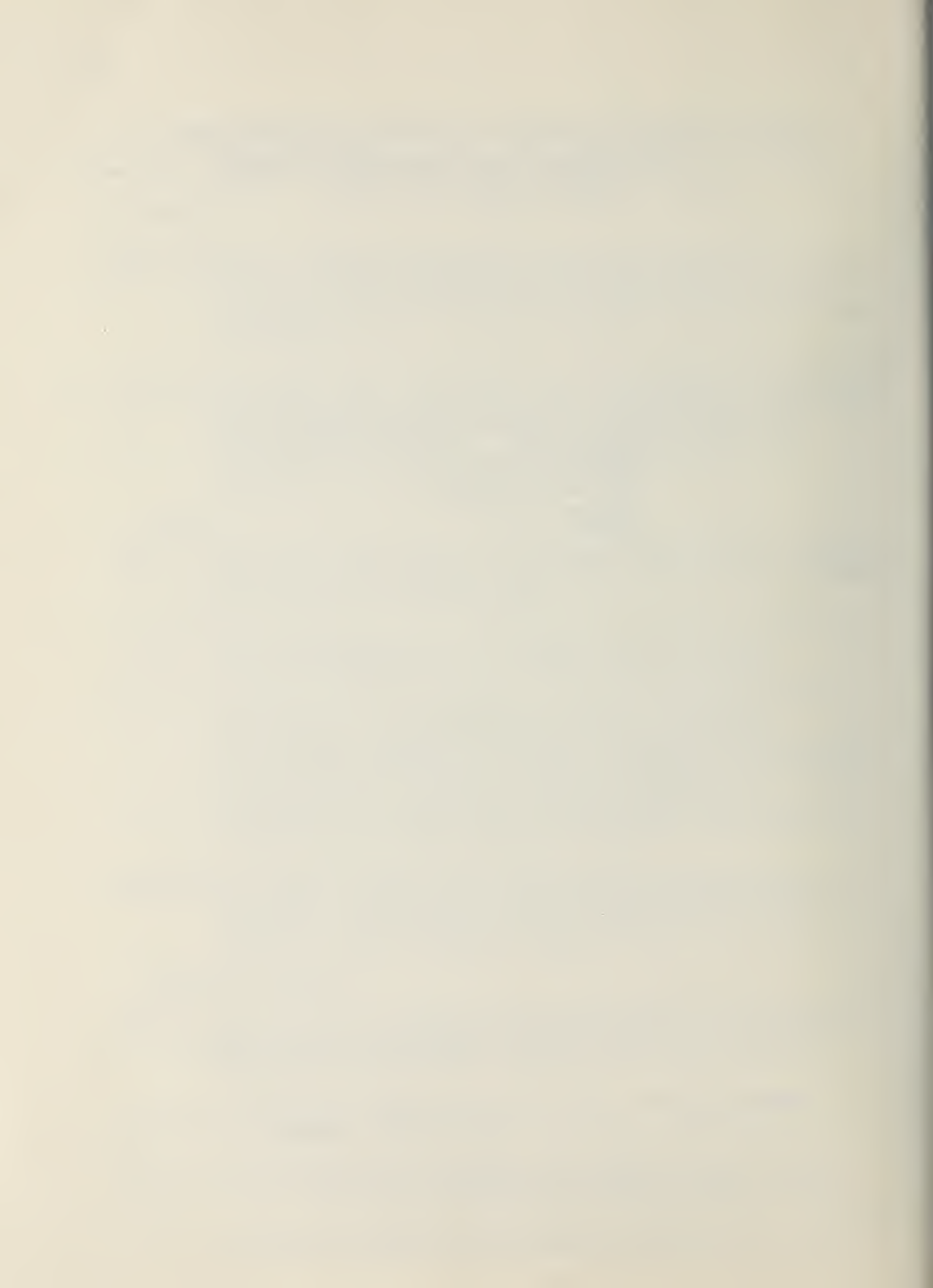
_____. "CBC's Blind Faith", paper for Second International Conference
on Television Drama at the University of Michigan, June 1982.

_____. "The Slow Burning Fuse" submitted to Cinema Canada.

_____. "Timothy Findley's The Paper People, a Neglected Achievement,"
in press, Canadian Drama, Spring 1983.

Please report research in progress in typewritten form to:

Diane Bessai
Professor, English
University of Alberta
Edmonton, Alberta
T6G 2E5



Association for Canadian Theatre History/
Association d'histoire du théâtre au Canada

NEWSLETTER

Vol. 6, No. 2

SPRING 1983

PERIODICALS READING ROOM
Humanities & Social Sciences



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Officers of the Association

President

Malcolm Page
Department of English
Simon Fraser University
Burnaby, B.C. V5A 1S6

Vice-President

Anton Wagner
201 Sherbourne, #2204
Toronto, Ontario M5A 3X2

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Department of English
Mount St. Vincent University
Halifax, Nova Scotia B3M 2J6

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Annette Saint-Pierre
Collège universitaire de Saint-Boniface
200, rue de la Cathédrale
Saint Boniface, Manitoba R2H 0H7

Officers-at-Large

Diane Bessai
Department of English
University of Alberta
Edmonton, Alberta T6G 2E5

Murray Edwards
University of Victoria
University Extension
P.O. Box 1700
Victoria, B.C. V8N 2Y2

Kathleen Fraser
Department of English
University of Western Ontario
London, Ontario N6A 3K7

David Gardner
72 Admiral Road
Toronto, Ontario
M5R 2L5

Aviva Ravel
4222 Oxford Avenue
Montréal, Quebec H4A 2Y4

Gwen Ringwood
P.O. Box 4329
Williams Lake, B.C. V2G 2V4

Mary E. Smith
Division of Humanities
and Languages
University of New Brunswick
P.O. Box 5050
St. John's, N.B.

The Association for Canadian Theatre History/Association d'histoire du théâtre au Canada NEWSLETTER is published regularly, and is available to individual and institutional members of the Association, which is a non-profit organization, founded in 1976.

Editor: Kathleen Fraser, Department of English, University of Western Ontario, London, Ontario, N6A 3K7.

Contributors: D. Bessai, D. Gardner, H. McCallum, M. Page, and A. Wagner

APPLEBAUM/HEBERT REPORT ON FEDERAL CULTURAL POLICY

The following response has been sent to the Standing Committee on Communications and Culture who are now studying the Report. The response was written by David Gardner on behalf of the Association.

As a professional actor, director, Canadian theatre historian and a member of the executive of the Association for Canadian Theatre History, I am writing in answer to your request for a response to the Applebaum-Hébert Report of the Federal Cultural Policy Review Committee.

We support, of course, the Report's general emphasis on artistic creativity and the "arm's-length" principle with regard to governmental action in cultural matters. We would also praise the Report's recognition of the superb work done by the Canada Council over the past quarter century, and the critical need for increased funding to the nation's various cultural organizations through the mechanism of the Canada Council.

However, we are puzzled and disturbed by the Report's naive and destructive attack on those other crown corporations and cultural institutions like the CBC and the NFB that continue to produce critically acclaimed and cost-efficient programmes that are distinctively Canadian and provide almost the only indigenous culture Canada produces. We are dismayed by the thoughtlessness of the recommendation to dismantle their production facilities in favour of the so-called private sector, which in film and broadcasting terms would be an outright sell-out to American commercial interests, both financially and spiritually (as recent pay TV Playboy operations so aptly demonstrate).

We are bothered, too, by the series of recommendations to create a whole new set of bureaucratic institutions to foster and publicize the arts in Canada while effectively humbling those institutions that actually produce art-product. Some co-ordinating of activities is to be encouraged, of course, and several existing bodies could be united under improved umbrella organizations. But, in general, one cannot avoid the feeling that crown corporations that have at times proved prickly to governments are to be sacrificed for new bureaucracies closely integrated to the Civil Service. At its heart, the Applebaum Report seems very contradictory on this point.

From the point of view of theatre in Canada, only an embarrassing page and a quarter is devoted to the subject (pp. 185-6) and naturally nothing concrete can even be introduced, let alone discussed. The work and suggestions of hundreds of concerned theatre companies and individuals has been ignored or absorbed into placid generalizations. On pages 185-6 we read the self-evident news that there has been an explosion of activity in the thirty years since the Massey Report in terms of new companies and new writing. About all it recommends is the dubious notion that the tide of talent in small towns should be stemmed from going to the larger cities.

There is nothing specific said about theatre history writing on a national, regional or civic basis, nor the need for an "Encyclopedia of Theatre in Canada", the hope for travelling exhibitions and a central theatre museum. Essentially our brief seems to have been ignored although there is a reasonably good

general chapter on the importance of Archives and the preservation of Canada's cultural "Heritage".

All in all, I regret to say, from the theatrical point of view, a most disappointing and uninspiring report.

The 1982 Conference Summaries

" A Half-century of French-Language Theatre in the Ottawa-Hull region", by Guy Beaulne

French language theatre in the Ottawa-Hull region goes back to 1884 when the Oblate Fathers inaugurated le Cercle dramatique de l'Oeuvre de la Jeunesse in their Hull parish of Notre-Dame. A long and firm tradition has been carried on to the present time.

Three leaders of exceptional artistic quality have been responsible for keeping alive the interest of the community for theatre in the region. Each directed his own group: Ernest St. Jean from 1910 to 1922; Wilfrid Sanche from 1909 to 1932 and Leonard Beaulne from 1922 to the Second war. But all of them were active as popular and talented performers on all stages right from the beginning of the century. Their history spans the repertory from the melodrama to the dramatic comedy.

The author describes the conditions in which productions were mounted for the Salle Notre-Dame or the Theatre Odeon in Hull as well as for the Monument National in Ottawa. He recalls the founding of the Dominion Drama Festival (1933), Les Confrères-diseurs du Caveau (1932) and La Rampe. He speaks of Hector Laperrière, Charles Marchand, Jacques Auger, René Provost and Florence Castonguay, of the French touring companies from Paris and underlines the important part played by the University of Ottawa in the artistic evolution of the French Canadian theatre in the Capital city.

" The National Arts Centre: Thirteen Years at Play", by James Noonan.

This paper examined theatre, and especially Canadian plays, presented at the National Arts Centre since its opening in 1969. It began with a statement of the NAC's mandate "to operate and maintain the Centre, to develop the performing arts in the National Capital region, and to assist the Canada Council in the development of the performing arts elsewhere in Canada." It went on to survey some of the plays, English and French, presented there under its various artistic directors -- Jean-Guy Sabourin, Jean Roberts, Jean Herbiet, Jean Gascon, and John Wood -- and the attitude toward Canadian drama reflected in their choice of plays. Especially useful to show an emerging awareness of the importance of presenting Canadian plays were the comments in the Annual Reports of the NAC.

The paper concluded by summing up the achievements in theatre at the NAC as follows: 1) The Centre has at last developed administrative structure that serves both English and French theatre well. 2) It has gotten over the condescension it once showed towards Canadian drama, and seems to have a genuine, if inconsistent, commitment to the presentation of Canadian plays. Looking down the list of Canadian plays presented one is impressed with the number and variety of playwrights - until one begins to ask about the playwrights who are not there, both English and French. 3) The

NAC theatre companies have ventured beyond the Centre itself, both locally and nationally, to bring drama to Canadians in many parts of the country. 4) The NAC has brought many Canadian theatre companies to perform in Ottawa, though here again there are gaps and several companies have been seen only once or not at all. In both these areas of touring itself, and hosting visiting companies, the NAC still needs to validate its role as a national theatre -- a role many would dispute.

The paper was accompanied by a handout listing all the Canadian plays performed at the NAC from 1969-82.

TEXT READ AT THE ANNUAL BANQUET OF THE ASSOCIATION FOR CANADIAN THEATRE HISTORY HELD IN OTTAWA, May 1982. AWARD PRESENTATION TO M. GUY BEAULNE

Mes chers collègues, nous reconnaissons ce soir l'ampleur du travail fait par M. Guy Beaulne, un vrai homme de théâtre. Pendant toute sa vie, il a participe aux activités théâtrales de son pays, et, grâce à son énergie débordante, il a su faire épanouir et évoluer rapidement le théâtre du Québec et du Canada. Il a travaillé à la radio, à la television, et surtout, au théâtre. Nous savons que s'il n'avait pas fait tout ce qu'il a fait -- et avec tant d'amour, tant de dévouement! -- le théâtre et la littérature dramatique dont nous sommes tous fiers au Québec et au Canada n'auraient pu être ce qu'ils sont aujourd'hui.

Le chemin de Guy Beaulne débute ici à Ottawa, où il est né et où il a fait ses études à l'Ecole normale et à l'Institut de philosophie de l'Université d'Ottawa. Guy Beaulne est le fils d'Yvonne Daoust et de Léonard Beaulne, comédien et metteur-en-scène bien connu et respecté.

Before I go further, I wish to share with you the warm memory of an event, serendipitous for me, whereby I had the honor of experiencing personally the knowledge of the rich contribution made to theatre in the Ottawa-Hull area by Leonard Beaulne -- in amateur circles, at the Théâtre national and in other theatres of the region. The occasion was the official presentation a few months ago to the Centre de recherches en civilisation canadienne-française of the Université d'Ottawa of Léonard Beaulne's very thick and varied scrapbook. (I know, by the way, that the Centre is eager for theatre historians to consult and use the scrapbook in their research.) Members of the Beaulne family attended the presentation, although Guy Beaulne could not be there since he had an opening that night at the Conservatoire d'art dramatique, along with a large number of friends, who recounted anecdotes and amusing memories of those early days. The passion and joy with which they shared stories of Léonard Beaulne and of early theatre in Ottawa-Hull made me realize in a most immediate way why Guy Beaulne loves the theatre, why his career choice had to be on the stage, as well as why he has remained convinced that amateur theatre is an integral and essential part of Canadian theatre history.

* * *

I would like now to give you a few highlights of the very distinguished career of Guy Beaulne. He began in the theatre at the age of fourteen. He directed his first play at the age of seventeen. He then did formal study for his chosen career at the Institut de Phonétique de la Sorbonne and at the

Conservatoire dramatique national à Paris. Throughout the period since the Second World War he has worked as a journalist, lecturer, drama critic, actor, director and producer for radio, television and stage. The theatres in which he has acted and directed include Le Caveau, the Ottawa Little Theatre, Canadian Repertory Theatre, Montreal Repertory Theatre, Festivals de Montreal, Mountain Playhouse, Théâtre d'été Chantecler, La Jeune Scene and Le Rideau Vert.

He was a drama producer for radio and television with the Canadian Broadcasting Corporation (Montréal) from 1950 to 1963. He served as Governor of the Dominion Drama Festival from 1952 to 1971, regional adjudicator for the DDF beginning in 1960, and adjudicator of the DDF finals in 1965, 1967 and 1969. He was founder in 1958 of L'Association canadienne du Théâtre d'Amateurs, of which he was named honorary director, and was president of the Canadian Theatre Centre of the International Theatre Institute between 1961 and 1963. In 1958, Guy Beaulne founded the Summer theatre school of the Jeunesses Musicales du Canada, which he directed until 1963. He was a member of the Board of Directors of the Théâtre populaire du Québec from 1965 to 1976 and of the Opéra du Québec from 1971 to 1976. Between 1963 and 1970 he was Director-General of Artistic Training and Director-General of Theatre and Drama Conservatories for the Ministry of Cultural Affairs in Quebec. In 1970 he was named Director-General of Le Grand Théâtre de Québec, a position he held until 1976. For three years, until 1979, he served as cultural counsellor at the Délégation générale du Québec in Paris. Upon his return to Quebec, he was named special counsellor to the Director-General of Arts and Letters in the Ministry of Cultural Affairs. Still an active man of the theatre, he has been Director of Le Conservatoire d'Art dramatique du Québec à Montréal since July 1981.

Such an outstanding contribution to stage, theatre and all forms of dramatic activity in Quebec and Canada has already received deserved recognition. Among the prizes and honors awarded to Guy Beaulne, one must mention: the Canadian Radio Award (1952), Canadian Drama Award for "outstanding service in the development of Canadian Drama" (1955), the Trophée Laflèche awarded to the best radio drama producer (1956), the Trophée Frigon awarded to the best television drama producer (1959), the Trophée Congrès du Spectacle for the Best television drama producer (1961), the Canadian Centennial Medal (1967), election to the Royal Society of Canada (1972) and election as Member of the Order of Canada (1975).

* * *

My friends, I ask you to join with me tonight in saluting the achievements of the active and ongoing career of our friend and colleague, M. Guy Beaulne. It is particularly fitting that such recognition should be given here in Ottawa, the place of his birth and of his beginnings on the stage, at a gathering which brings together theatre buffs from both Quebec and Canada, for he is a man who has remained true to his origins, while helping to place this country front and centre on the international stage.

Louise H. Forsyth
Department of French
University of Western Ontario
London, Ontario
N6A 3K7

THE 1983 ACTH/AHTC VANCOUVER CONFERENCE, MAY 29-31

Saturday, 28 May 1983:

Learned Societies Registration,
University of British Columbia

Sunday, 29 May 1983:

- | | |
|------------------|---|
| 8:45 - 9:15 a.m. | Coffee and registration: U.B.C. Theatre Building |
| 9:15 - 9:30 | Malcolm Page, President, ACTH/AHTC:
Welcome and announcements |
| 9:30 - 10:00 | David Gardner, University of Toronto,
"The Case for 1583: Was There Theatre
in Canada 400 Years Ago?" |
| 10:00 - 10:40 | Richard Courtney, O.I.S.E., "Shamanism and
Theatre on Canada's Pacific Northwest Coast |
| 10:40 - 11:00 | Coffee |
| 11:00 - 11:30 | Mary Jane Warner, York University,
"Theatrical Dance in Upper Canada" |
| 11:30 - 12:00 | Len Doucette, University of Toronto,
"The Road to Confederation: Political
Theatre in French Canada, 1848-68" |
| 12:00 - 12:30 | Mary Elizabeth Smith, University of New
Brunswick, " 'Measure by Measure' and Other
Political Satires From New Brunswick" |
| 12:30 - 2:00 | Lunch |
| 2:00 - 2:30 | Jean-Marc Larrue, Collège de Valleyfield,
"Montréal et l'organisation du théâtre: troupes locales,
troupes de tournée et évolution de la scénographie
1880-1914" |
| 2:30 - 3:00 | Jean-Cléo Godin, Université de Montréal,
"Julien Daoust, dramaturge" (1886-1943) |
| 3:00 - 3:30 | Denis Salter, University of Calgary, "At
Home and Abroad: The Acting Career of Julia
Arthur, 1883-1926" |
| 3:30 - 3:45 | Coffee |
| 3:45 - 4:15 | Robert Lawrence, University of Victoria,
"English Actors in English Victoria,
1900-1939" |

- 4:15 - 4:45 Lois Reynolds Kerr, Vancouver, "The Playwrights Studio Group, 1932-1941"
- 7:30 Show by New Play Centre at Waterfront Theatre, Granville Island.

Monday, 30 May 1983:

- 8:45 - 9:00 a.m. Registration, coffee
- 9:00 - 9:05 Announcements
- 9:05 - 9:35 Denis Johnston, University of Toronto, "Theatre Education in British Columbia"
- 9:35 - 10:15 Murray Edwards, University of Victoria, "Andrew Allan in Vancouver: A Lonely Man With an Idea"
- 10:15 - 10:45 Paul O'Neill, CBC St. John's, "The London Theatre Company in Canada" (1951-1955)
- 10:45 - 11:00 Coffee
- 11:00 - 11:30 Richard Perkyns, Saint Mary's University "Two Decades of Neptune Theatre 1963-1983"
- 11:30 - 12:00 Malcolm Page, Simon Fraser University, " 'Merry Wives' to 'Chekov Kids': Richard Ouzounian in Vancouver, 1969-77"
- 12:00 - 12:30 Ramon Hathorn, University of Guelph, "Morgan Powell at the Montreal Star, 1912-1918"
- 12:30 - 2:00 Lunch
- 2:00 - 2:30 Herbert Whittaker, critic emeritus, Toronto Globe and Mail, "A Critic on Critics"
- 2:30 - 3:45 Jeniva Berger, President, Canadian Theatre Critics Association, Panel on "The Critical Path: Reviewing the Present for Posterity"
- 3:45 - 4:00 Coffee
- 4:00 - 5:00 Anthony Ibbotson, Archivist, National Arts Centre, "Establishing a National Theatre Museum"

8:00 Performance of Paper Wheat by Fraser Valley
College Theatre Department

Tuesday 31 May 1983

8:45 - 9:00 a.m.	Registration, coffee
9:00 - 9:05	Announcements
9:05 - 9:35	Howard Fink, Concordia University, "CKUA Radio Drama (Edmonton), 1920's-1941"
9:35 - 10:05	Eugene Benson, University of Guelph, "Taking Stock: Canadian Drama and Theatre"
10:05 - 10:35	Diane Bessai, University of Alberta, "Literary Dramatic Criticism and Prairie Playwriting"
10:35 - 11:00	Coffee
11:00 - 11:30	Ann Saddlemeyer, University of Toronto, "English-Canadian Women Playwrights: Women Writing About Women"
11:30 - 12:00	Louise Forsyth, University of Western Ontario, "Feminist Theatre in Montreal Since 1975"
12:00 - 12:30	Randee Loucks, University of Calgary, "Sharon Pollock's 'Whiskey Six Cadenza'" Observations of a First Production"
12:30 - 2:00	Lunch
2:00 - 3:00	Joint session with A.C.U.T.E.; Speaker: Mavor Moore, Chairman, The Canada Council, "The Cant of Criticism"
3:00 - 3:15	Coffee
3:15 - 4:30	Annual General Meeting
7:00 - 7:45	Cocktails (Cash Bar)
7:45 - 8:45	Banquet
8:45 - 9:30	Honorary Membership Awards to: GWEN PHARIS RINGWOOD SIDNEY RISK DOROTHY SOMERSET
9:30 - 10:00	Guest Speaker: Joy Coghill

The Association expects to receive a travel grant of less than \$3,000 from SSHRC for the conference in Vancouver. Accordingly, members who apply for support must expect to receive only a percentage of their full travel costs. Members are urged whenever possible to seek alternative travel funds.

Abstracts of the Papers

"The Case for 1583: Was There Theatre in Canada 400 Years Ago?" by David Gardner

From the report written by Captain Edward Haies, one of the survivors of Sir Humphrey Gilbert's 1583 expedition which reclaimed Newfoundland for Elizabeth I, we learn that not only musicians but traditional mumming entertainers were carried to America. In August 1583, for three weeks, Gilbert harboured at St. John's. Can we presume, as some historians now do, that mumming entertainments were performed in "Canadian" waters, or on "Canadian" soil, during this period? This paper will attempt to explore the available evidence and "make the case for 1583".

"Shamanism and Theatre: Spirit Performances of Canadian Indians on Vancouver Island" by Richard Courtney.

Shamanism is the most ancient performance style of homo sapiens and was common on the Canadian Northwest Coast until white contact in the mid-18th century. Commonly known in European literature as "religious" in reality it affected every part of human life and was a trait that was fundamentally educational in each community.

On Vancouver Island two types of performance developed from shamanism in the south, "spirit dances" evolved amongst the Coast Salish; in the north and west, "the winter ceremonial" evolved as a gigantic Mystery play parallel with the Mystery Cycles of medieval Europe.

The presentation will demonstrate that there was an emergence from shamanistic performance to performances of both "winter ceremonials" and "spirit dances". Individual aspects of performance styles will be discussed. Parallels will be drawn with theatrical traits in other parts of the world. The presentation will be illustrated by slides.

"Theatrical Dance in Upper Canada" by Mary Jane Warner

Early nineteenth-century audiences in Upper Canada had few opportunities to see theatrical dancing except for comics or rope dancers. By the 1840's enterprising theatre managers in America began importing French ballet dancers to satisfy audience curiosity for the new "sylvan" ballets and national dances ranging from polkas to hornpipes. Although Upper Canada never witnessed an Elssler or a Cerrito, prominent American and foreign dancers did visit. While these touring artists provided excitement and novelty, resident professional teachers and performers were needed to provide stability. The Charles Hill family lived in Toronto for several years performing and running a dancing school but their departure for Montreal left a gap. In 1855, however,

John Nickinson presented the French Ballet Company directed by Mons. Bouxary, a French-trained dancer and popular partner of American ballerinas. The Bouxary family remained in Toronto thus raising dancing standards to new levels both on-stage and in local ballrooms. Their extended presence gave audiences an opportunity to see a wide range of dance and to raise their expectations to new heights.

"The Road to Confederation: Political Theatre in French Canada, 1848-68"
by Len Doucette

At dawn one August day in 1848 George-Etienne Cartier, future Father of Confederation, engaged in a pistol duel with Joseph Doutre, 23 years old, but already (1844) the author of one of the first Canadian novels. Their confrontation arose from the publication, in the newspaper of the opposition "Rouge" party, L'Avenir, of two anonymous satirical playlets attacking Cartier and his political allies, just after the return of Louis-Joseph Papineau from exile. What was there in these plays to arouse the fighting ire of Cartier? Was Doutre really their author? Beginning with an account of this conflict my paper would analyse these short texts in the context of the overall evolution of French Canada's oldest literary form, political theatre. In the two decades that followed, that genre, after losing for a time some of its vigour, reached an apogee in the Confederation period, 1866-68.

" 'Measure by Measure' and Other Political Satires From New Brunswick" by
Mary Elizabeth Smith

This paper will provide a historical and literary analysis of Measure by Measure published in 1871, and will also examine other satires in order to provide a more general assessment of the genre, placing the whole in the context of performed theatre.

" Montréal et l'organisation du théâtre: troupes locales, troupes de tournées et evolution de la scénographie 1880-1914" par Jean-Marc Larrue

L'organisation dramatique montréalaise est inspirée par le modèle américain. Dès 1880, Montréal devient une étape régulière dans les tournées nord-américaines et s'intègre de plus en plus au réseau américain. A la fin du dix-neuvième siècle, l'apparition de troupes professionnelles francophones bouleverse les données. La scénographie en témoigne. (Des documents photographiques (diapositives) illustreront cette communication).

"Julien Daoust, dramaturge" par Jean-Cléo Godin

Comédien, dramaturge et directeur de théâtre, Julien Daoust a marqué de sa présence le théâtre francophone au Québec pendant un demi-siècle, entre 1886 et 1943. Il est de ceux qui ont participé à la fondation des premières troupes de langue française à Montréal et à Québec, mais sa carrière l'a aussi conduit, au tournant du siècle, à New-York, au New Jersey et en Nouvelle-Angleterre. Sa carrière et son oeuvre présentent un grand intérêt parce qu'elles re-
unissent les influences française et américaine et qu'elles illustrent de

manière particulièrement nette les deux courants dominants de l'époque: le mélodrame et le burlesque. Genres en principe éloignés, voire opposés, mais dont les points de rencontre sont multiples, ce qui entraîne d'évidentes contaminations réciproques. Ce sont ces interrelations que je voudrais montrer, en examinant les principales oeuvres (presque toutes inédites) de Daoust. Je voudrais montrer aussi comment, tout au long de sa carrière, Daoust a fait oeuvre de pionnier, en réclamant pour les comédiens canadiens-français une place plus importante à une époque où le théâtre francophone, à Montréal, était dominé par les comédiens et directeurs venus d'Europe.

"Home and Abroad: The Acting Career of Julia Arthur, 1883-1926" by Denis Salter

This paper traces the development of the Hamilton-born Julia Arthur's acting career: her touring apprenticeship in the United States and Canada; her period of sudden maturation with Irving at the Lyceum in London and on tour in the provinces and North America; her own important work as actress-manager in New York and Chicago chiefly; and, after coming out of an early retirement, her acting in significant roles such as the first Joan of Arc in the States on a lengthy tour, and Lady Macbeth in the famous Jones-Hopkins collaboration. In addition to chronicling these various developments, I should like to engage in a systematic description and analysis of her particular strengths as an actress, her aesthetic theory, and the salient stylistic features of some of her principal roles.

"English Actors in English Victoria, 1900-1939" by Robert Lawrence

From its beginnings, about 1843, Victoria absorbed a large number of immigrants from England who gave a special flavour to the culture and architecture of the city. When theatrical touring was popular (c. 1900-1939), hundreds of travelling companies from England were attracted to Victoria by the assurance of audiences with a high proportion of nostalgic English emigres and their descendants. Touring companies and artists included Sir John Martin-Harvey (who came to the city seven times), Cyril Maude, Maurice Colbourne, Barry Jones, J. Forbes-Robertson, Barry Jackson, Laurence Irving, Olga Nethersole, Phyllis Neilson-Terry, George Robey, Bransby Williams, Marie Tempest, Seymour Hicks, and the Stratford-upon Avon Company. My references to the plays and vaudeville acts will reveal something about Victorian (and, of course, Canadian) theatre tastes of the period. World War II brought touring from England to an abrupt end; it was not extensively resumed later.

"The Playwrights Studio Group, 1932-1941" by Lois Reynolds Kerr

Playwright Lois Reynolds Kerr will discuss her work with possibly the first all-Canadian play production group, the Playwrights Studio Group in Toronto, from the early 1930's to 1941. Her talk will include the personal recollections of founding member Dora Smith Conover, fellow playwright Winifred Pilcher and Saturday Night drama critic Margaret Ness.

"Theatre Education in British Columbia" by Denis Johnston

British Columbia has long been a leader in the promotion of high school drama, particularly in including drama as an accredited course of study in the public schools. There was a branch of the Department of Education dedicated to school and community drama by 1933. By 1945 it reported over 300 school drama clubs were receiving the branch's school drama newsletter. By 1969 a fledgling provincial drama festival had become a five-day student conference combining a wide range of training workshops with a showcase of some of the best school plays in B.C. Since 1977 revised curriculum guides, written by practising drama teachers, have been greeted as landmark documents of their kind. This presentation will concentrate on the theatre pioneers who led in the establishment of school and university drama in B.C. Some of these include Freddie Wood, Ira Dilworth, Major L. Bullock-Webster and Dorothy Somerset.

"Andrew Allan in Vancouver: A Lonely Man With an Idea" by Murray Edwards

Andrew Allan, one of Canada's best known radio drama producers, arrived in Vancouver in the summer of 1939, three years after the foundation of the Canadian Broadcasting Corporation. The timing was ideal. Andrew's background in broadcasting as a free lance producer included a period of time at CFRB in Toronto along with some stints in England and on the continent. His stage experience reached back to his undergraduate years at the University of Toronto. The talent that awaited him was of the same mixture. The West Coast actors were trained and "chafing for a chance". With the assistance of Fletcher Markle, a young and aggressive actor-writer-director, Andrew started "pulling things together" giving direction for a new approach to radio plays. His idea was to attract Canadian writers and to give them an acting company with a unique style. This idea of a national theatre began in Vancouver and probably had its culmination there in the series of thirteen dramas called Baker's Dozen.

"The London Theatre Company in Canada, 1951-1955" by Paul O'Neill

In 1947 Bowring's firm in St. John's sponsored the visit to the city by the Alexandra Theatre Company of Birmingham, England. It included Alex McCowan, Leslie Yeo and leading lady Hilary Vernon. Leslie Yeo and Vernon fell in love on that visit, not only with each other but with St. John's and decided to return to Newfoundland with their own company. In 1951 Yeo, Vernon and Oliver Gordon recruited a company of actors and opened in St. John's at Bishop Field College Hall in October, bringing with them Newfoundland-born actress Gladys Richards who had been a member of Lord Longford's Dublin Gate Theatre. The London Theatre Company (or the London Players) as the venture was called played in St. John's, Corner Brook and Halifax from 1951 to 1955 when the advent of television killed off the city's last and most permanent professional repertory theatre company. Such people as Joseph Shaw, Norman Walsh, Dawn Lesley, Denny Spence, Barbara Byrne, Gillie Fenwick, Moya Fenwick, Bill Glover, Charles Mardel and John Holmes nevertheless were to leave their mark on Canadian theatre.

"Two Decades of Neptune Theatre, 1963-1983" by Richard Perkyns

During the twenty years of Neptune Theatre's existence there have been five artistic directors: Leon Major, Heinar Piller, Robert Sherrin, John Wood and John Neville. A further change of director (Tom Kerr) in 1983 also makes this an appropriate occasion to examine the theatre's work to date. I have witnessed the work of all but the first of those named above, and by April 1983 will have seen most of the productions during the last fourteen seasons. The paper will therefore not only explore the conditions under which plays were mounted but will offer a personal critical view of many productions and an assessment of the various directors' achievements. The paper will conclude with an estimate of both the theatre's achievement to date and also the direction it might take in the future.

" 'Merry Wives' to 'Chekov Kids': Richard Ouzounian in Vancouver 1969-77" by Malcolm Page

An account of Richard Ouzounian's years in Vancouver preceding his appointment as director of Festival Lennoxville and the Manitoba Theatre Centre is useful not only specifically for Ouzounian, but in revealing the effort and the struggles necessary for any young person ambitious in theatre. His years in Vancouver divide into four phases: From 1969 to 1971 he was a graduate student in the U.B.C. Theatre Department. For the next three years he was busy directing at almost every theatre in Vancouver. From 1974 to 1976 he was primarily occupied as Theatre Resident at S.F.U., and in 1976 and 1977 was an interviewer for CKVU TV and theatre critic for CHQM radio. Two plays about Vancouver, British Properties and The City Show, staged in the city after Ouzounian's departure, complete this first period of his career.

"A Critic on Critics" by Herbert Whittaker

The National Chairman of the Canadian Theatre Critics Association talks about the critics he has known in his years reviewing for two major morning papers, the Montreal Gazette and the Globe and Mail, Toronto. He suggests that Canadian critics have a greater involvement in the theatre of this country than critics in other countries. He also claims they are no less excentric, passionate and colourful.

"The Critical Path: Reviewing the Present for Posterity": Panel Discussion

A panel on critical standards in contemporary theatre reviewing and how current reviews can assist in the recording of our theatre history. The panel will be chaired by Jeniva Berger, president of the Canadian Theatre Critics Association, and will feature critics from eastern and western Canada.

"Establishing a National Theatre Museum" by Anthony Ibbotson

The archivist of the National Arts Centre presents his research on the need for establishing a national theatre museum as expressed by writers and performing artists including a "working white paper" signed by other performing arts archivists in Canada. The paper will survey national performing arts collections in Europe and North America, the situation in Canada, problems encountered by scholars in the course of their research and writings to date on the need for establishing a national museum. The paper will also discuss the possible nature of a museum and exhibition area, (including a research centre with computer access to material in other collections in Canada), and the possible location, structural organisation and funding of the museum.

CKUA and Regional Radio Drama" by Howard Fink

This paper will use the history of the development of radio drama at CKUA, Edmonton, from the late 1920's to 1940-41 to give insights into the way drama in Canada reflects the struggle between regional and centralist tendencies, defining the nature of Canadian culture in the broadest sense.

"Taking Stock: Canadian Drama and Theatre" by Eugene Benson

This paper begins with the premise that any discussion of Canadian literature that neglects Canadian drama is not only incomplete, but suspect. (As well study Reaney's plays in ignorance of his poetry or Davies' novels in ignorance of his plays). In attempting to integrate the study of Canadian drama and theatre within Canadian literature this paper will describe the "state of the art" in regard to (a) present scholarship and (b) critical standards. A second issue addressed will be that of regionalism in Canadian drama, how (in Marian Engel's words) "to reconcile the reality of the region that we belong to and the big eternity that we write in order to belong to". This issue, to be looked at primarily in the work of Robertson Davies, will also lead to incidental discussion of the role and function of established theatres like Stratford and the Manitoba Theatre Centre vis-à-vis the alternate theatre which is responsible for the emergence of an indigenous canon of Canadian plays.

"English-Canadian Women Playwrights: Women Writing About Women" by Anne Saddlemeyr

This paper will examine the dramatic works of several English-Canadian women playwrights.

"Feminist Theatre in Montreal Since 1975" by Louise H. Forsyth

In this paper I propose to talk about the works, the people and the theatres who have contributed to the emergence of a significant feminist theatre in Montreal during a period of less than ten years. Its beginning was the production of Moman travaille pas, a trop d'ouvrages in 1975. I shall discuss

the socio-cultural context in which women began to express themselves collectively, while using drama as a medium to communicate the need for social change. I shall discuss the major works of the period, the theatres in which they have been presented, the controversies they have stirred, the contribution of certain women of the theatre, the kinds of theatrical activity chosen. I shall conclude my paper with some observations on the work of those feminist playwrights who have now created a significant corpus, and with some remarks on the role currently being played by the Théâtre expérimental des femmes (founded by Pol Pelletier).

"Sharon Pollock's 'Whiskey Six Cadenza': Observations of a First Production" by Randee Loucks

The intention of this paper is to observe the changes which occur during the rehearsal process of Sharon Pollock's latest play, *Whiskey Six Cadenza*, and to evaluate those changes as they occur in performances premiering February 10 at Theatre Calgary. The opportunity exists to chronicle the maturation of a new work in its first production. The playwright is noted for her approach to rehearsals as a period during which elements of the script are reviewed and refined. It is this belief that significant change will evolve in the script coupled with the opportunity to work with the playwright and the director during the rehearsal period that forms the basis of this paper.

"The Cant of Criticism" by Mavor Moore

The Oxford English Dictionary defines cant as "a set form of words repeated mechanically, especially a stock phrase temporarily in fashion; affected or unreal phraseology especially in a language implying goodness or piety which does not exist". On the basis of his work for over fifty years as an artist in different fields, as a reviewer and academic critic, Mavor Moore will examine the effects of the mass media on criticism of the arts, employing what might be called applied criticism as well as academic theory.

* * *

ACTH/AHTC members staying in Vancouver following the Association conference May 29-31 are invited to attend Theatre B.C.'s Mainstage Provincial Theatre Festival May 29-June 4 in Victoria featuring performances by professional and non-professional B.C. theatre groups. Members of the Association are also invited to visit the new Theatre Building at the University of Victoria on June 1. The Chairman of the department, Carl Hare, has arranged to have guides available from 3 p.m. to 5 p.m. Visitors are expected to make their own travel arrangements. Information about ferry schedules and accommodation will be available at the ACTH/AHTC information desk. Please contact Murray Edwards on arrival if you plan to take the trip! Information about other events which will be taking place in Victoria will also be available.

Theatre Research in Progress

Doolittle, Joyce, Department of Drama, University of Calgary, T2N 1N4

"Theatre for Young Audiences in English, in press,
Oxford Companion to Canadian Literature

- _____ . Anthology of plays for young people, for NeWest Press: to include, "The Day Jake Made Her Rain", W.O. Mitchell; "Madwitch", Paddy Campbell; "Doctor Barnardo's Pioneers", Rick McNair and several others; projected completion, Oct., 1983.

Fortin, Marcel, C.P. 345, Saint-Léonard de Nicolet, Co. Nicolet, Québec, J0C 1M0.

"Le théâtre d'expression française dans l'Outaouais de 1867 à 1967". Diss. Université d'Ottawa (pour 1984).

Hoffman, James, Theatre Department, David Thompson University Centre, Nelson, B.C. V11 3C7

"A Biographical and Critical Study of the Stage Plays of George Ryga", Phd. in progress, New York University: projected completion, Summer, 1983.

- _____ . "Theatre of the Kwakiutil Indians", in progress:
- _____ . "The Harry Lindsay Company: Vancouver's First Stock Company", in progress;
- _____ . "Worker's Theatre in British Columbia," in progress.

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Histoire de Julie qui avait un aube de garçon. Denis Chouiard et Nicole-Marie Rheault, 1982.
On n'est pas des enfants d'école. Gilles Gauthier en collaboration

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Ou est-ce qu'elle est ma gang? Louis-Dominique Levigne, 1983.

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Copeman, Peter. "Rich Salutin, Jack Hibberd, and the Popular Tradition in the Theatre." M.A. Diss. University of Calgary 1982.

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Doolittle, Joyce. "Big Theatre for Little People", Interface, 5, no.3 (March 1982), 5-8

_____. "The Child: A Place in the Life". CTR, 35 (1982), 50-56.

_____. "Four Plays by a Poet who Plays". (James Reaney). Canadian Children's Literature, 21 (1981), 69-71

_____. "Theatre for Young Audiences" in the New Canadian Encyclopaedia, in press.

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_____. "Theatre for Young Audiences: A Decade of Gains" in Canada on Stage: Canadian Theatre Review Yearbook. Toronto CTR Publications, 1981.

Dupuis, Hervé. Les rôles de l'animateur et de l'animatrice de théâtre: manuel d'auto-formation. Cahiers d'études littéraires et culturelles, No.8, 1982.

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- Knelman, Martin. "The Master Builder", Saturday Night, 98 (Feb. 1983), 69-70, 72. (Biography of Danny Newman).
- Lawrence, Robert G. "Marie Tempest's Visits to Canada, 1891-1916." Can. Drama, 8, No.2 (1982), 145-159.
- Martin, Donald. "Interview: Bill Glassco Surveys the Challenges and Frustrations of 10 Years as the 'father of Canadian theatre'", Books in Canada, 11, No.8 (October 1982) 25-27.
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- Osachoff, Margaret C. "Riel on Stage." Can. Drama, 8, no.2 (1982), 129-144.

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* * *

York University has acquired 62 boxes of archival material documenting the theatre, educational and political work of Herman Voaden from the 1920's to 1980. The archive documents in detail the productions of Mr. Voaden's own plays and of other Canadian dramatists produced by his Play Workshop. There are also seven boxes of Canadian, American and European playbills from 1916 to the 1970's.

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Guelp University has acquired the archives of the Shaw Festival. John Herbert's papers are at the University of Waterloo. Patricia Joudry's papers have been

acquired by the University of Calgary.

* * *

Lett/Smith Architects was one of twenty recipients of the first Governor General's Medal for Architecture for its renovations of Theatre London's Grand Theatre. The design was also selected to be part of the O Kanada project in Berlin in December of 1982.

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Notes and Queries

Corrections -- Vol.6, No.1 (Fall 1982) ACTH/AHTC Newsletter

p. 19. In the summary of Robert Lawrence's paper about The Land of Promise, "Billie Barker and his company ... " should read "Miss Billie Burke and her company...."

p. 32. Grace, Sherrill. "A Northern Quality: Herman Voaden's Canadian Expressionism." Can. Drama, 8. No. 1 (1982), 1-15.

* * *

To fulfill the research study requirements for a Ph.D. degree at York University, I will begin in May of 1983 to catalogue all professional theatrical activities performed in English in Toronto during the period 1968 to 1980. This Toronto stage history will also include a theatre commentary index comprised initially of periodical reviews. The catalogue will be recorded at Humber College of Applied Arts and Technology in Toronto, in the form of a SPIRES (Stanford Public Information Retrieval System) data base.

At present I am in the process of establishing a workable file definition for the SPIRES data base subfile. It is my intention to list as much information as possible about each theatrical activity given the limitations of the SPIRES system.

I hope that this project will provide, through its clear and systematic presentation of this information, a historical context from which future theatre and drama critics and historians, and practitioners of the performing arts, may study Canadian theatre in Toronto in probably its most important historical period.

For further information, or suggestions (especially with regard to calendaring formats) please contact:

David Warrick
Human Studies Division
Humber College
205 Humber College Boulevard
Rexdale, Ontario
M9W 5L7

A CANADIAN DRAMA COURSE: Canadian Plays in Context

The recent flourishing of Canadian drama, after a long period devoted primarily to pallid imitations of foreign models, springs largely from the playwrights' discoveries of their own "voices" as they turn inward to write about their experience as Canadians, the history of their own country, and the different regions in which they live. Yet no one body of drama exists in isolation. To show the connections in time and space with other drama, and thus to demonstrate both the relatedness and the uniqueness of Canadian drama, I constructed the following course, which was offered at SFU Downtown in the fall of 1982. The size of the class and other incidental factors influenced the way I handled the course material, but it could be made to work in various formats. The principle of comparison -- not for the purpose of making judgements of relative aesthetic value but for other purposes -- met with universal approval from the students.

We began with Sophocles' Antigone and Sharon Pollock's Walsh; the comparisons we made concerned the different handling of the same central moral issue -- the tragic choice of obedience to the law or obedience to personal conscience -- and the use of the chorus in the Greek play and choral characters in the Canadian play, primarily Clarence and Harry. One student also did a brief oral report on Pollock's The Komagata Maru Incident, discussing the relative simplicity of the moral questions in that play. Next came Euripedes' Bacchae and Betty Lambert's Sgrieux-de-Dieu. Again we noted the use of the chorus and a choral character (Gramma) but our major concern was Lambert's use of the myth of Pentheus, transmuted into George who is surrounded by women whom he thinks he controls but who dismember him emotionally, this time with a hint of the possibility of rejuvenation. We concluded our classical group with Michel Tremblay's Les Belles Soeurs (and reports on Forever Yours, Marie-Lou and Sainte Carmen of the Main), with attention to Tremblay's use of the classical chorus and to the kinds of tragedy represented.

W.O. Mitchell's The Black Bonspiel of Wullie MacCrimmon was playing in Vancouver, so we studied that play in conjunction with Marlowe's Dr. Faustus and Stephen Vincent Benet's The Devil and Daniel Webster, noting the presence and absence of philosophical issues and the use of comic rural shrewdness. A student also reported on Mitchell's The Devil's Instrument.

Form and characterization were our main points of comparison in Samuel Beckett's Waiting for Godot and John Lazarus' Babel Rap; we also read Ken Gass's Hurray for Johnny Canuck and Cam Hubert's The Twin Sinks of Allan Sammy, published along with Babel Rap in Five Canadian Plays, and addressed the notion of "heroes" as defined in the introduction to the collection. The issue of heroism arose again when we spent one class on David Freeman's Creeps, Battering Ram, and Flytrap; we also looked at Flytrap in relation to Joe Orton's Entertaining Mr. Sloane, which was playing at the UBC theatre.

Following a suggestion by Jerry Wasserman (in CTR 34), we combined Michael Cook's Jacob's Wake with Shaw's Heartbreak House and O'Neill's Long Day's Journey into Night, with attention to the ancient sea captain and the decline of a culture in the former and to tormented family relationships in the latter. This second theme, as well as the Newfoundland connection, appeared in a brief

- The request for information for the new Directory of College and University Courses in Canadian Drama and Theatre will be going out early in November. We hope to have responses by the end of November so the Directory can be assembled over the Christmas break. Thus it should be available sometime before the Learned's at the end of May.

If the request for information (sent to all chairpersons of English and Drama departments in Canada) has not reached the appropriate people I hope they will see this notice and send me course descriptions, text lists, reference material and any other detailed information available (enrollment figures, future plans, etc.) for any course that includes Canadian drama in its syllabus.

Ed. Mullaly
Dept. of English
University of New Brunswick
Fredericton, New Brunswick

* * *

- The interesting talk on Limelight at our last conference suggests that ACTH has something of an interest in technical aspects of theatre. Thus, some people might like to know that we have designed a computer interface (and the appropriate program) to be plugged in to an Apple microcomputer to provide us with a dimmer control containing over 400 memory presets. The software is presently set up to control 36 dimmers - six 'six-packs' from Control Lighting. This interface, which is now working in our theatre, was built for roughly half the cost of a Control Lighting mechanical dimmer control that would handle only two presets. The other very important feature of this installation is that it requires absolutely no modification of the computer - and thus we still have a computer which can handle all departmental records, any personal programs we devise, and even play a mean game of Pacman! The standard Apple II computer cost us around \$3,000, and the materials for the interface about \$1500. We were lucky to have our Computer Science technicians assemble the interface for us free of charge.

The importance of this project for other theatres lies in the fact that similar systems - with even more presets and controlling more dimmers - can be made to interface with whatever lighting system a theatre might presently possess. The last time I priced a computerized control system that would be used only to dim lights the cost was at least twice the price of this infinitely more flexible installation.

Edward Mullaly

* * *

Notes from No.3 (1982) of the FIRT/IFTR, Sibmas Newsletter.

FIRT

The joint meeting of the Executive and Plenary Committees will be held in Amsterdam from 18 to 25 September 1983.

Symposium on the Sociology of Theatre

The centre for Canadian Studies (dir. Pierre Guillaume), the C.A.S.I. (dir. Robert Escarit) and the C.E.R.T. (dir. Philippe Rouyer) will organize a symposium, The Sociology of the Theatre: Balance and Perspectives, Canada, Quebec, France. This symposium will be held at the University of Bordeaux on 6,7, and 8 May 1983.

Themes:

Nature and expectations of the theatre public (methods of inquiry; etc.).

Sociology of the theatre profession.

Theatre and the theatre buildings as instruments of cultural development.

Images and structures of the society across the contemporary theatre.

Place and the part of theatre critics in the development of the theatre.

Enquiries:

Maison des sciences de l'homme d'Aquitaine
Domaine universitaire
33405 Talence Cedix
FRANCE
Tel. 59.80.84.83.

World Encyclopedia of Contemporary Theatre

The international Theatre Institute in association with Unesco, AICT, FIRT and Sibmas, is preparing the publication of a World Encyclopedia of Contemporary Theatre.

It will differ from those already in existence in three ways:

1. It will be world-wide instead of giving priority to any specific region.
2. It will provide full information on theatre in the so-called third world.
3. It will deal with theatre as a whole avoiding the usual division between the different forms.

Publication is planned for the end of 1989 or the beginning of 1990.

Suggestions of names of one or more persons in your country capable of writing a major article on present day theatre including its different aspects are welcome. You may also suggest specific entries concerning your country on e.g. companies, theatrical phenomena who have had an important influence on the international as well as the national development of theatre.

Reactions to the project co-ordinator:

Prof. Don Rubin
 Department of Theatre
 York University
 4700 Keele Street
 Downsview
 Ontario M3J 1P3, Canada

International Encyclopedia of Dance

We wish to draw your attention on the fact that the International Encyclopedia of Dance is in preparation under the sponsorship of the Dance Perspectives Foundation.

It will consist of 5 volumes, 4 of which will be arranged alphabetically, the fifth will contain major chronologies and an analytical index. Most articles will be accompanied by lists of references which include written materials as well as film recordings and notated dance scores; moreover, it will be extensively illustrated.

It will cover all of dance: theatrical, ritual and social, historic and contemporary.

Editor in chief: Selma Jeanne Cohen.

Address: Charles Scribner's Sons Publishers
 597 Fifth Avenue,
 New York, N.Y. 10017, USA

* * *

I am interested in hearing from anyone who can give me information on private theatricals performed at Rideau Hall (Government House) in Ottawa.

James Noonan
 Dept. of English
 Carleton University
 Colonel By Drive
 Ottawa, Ontario
 K1S 5B6

* * *

Anne Chislett's drama Quiet in the Land has won the \$5,000 1982 Chalmers Best Canadian Play Award adjudicated by the Toronto Drama Bench. Runners up were John and Joa Lazarus' Dreaming and Duelling and Tom Walmsley's White Boys. The first Chalmers Children's Play Award was awarded to Marcel Sabourin's Pleurur Pour Rire. The Toronto Drama Bench Award for distinguished contribution to Canadian theatre was awarded to Tom Hendry. Following is the announcement of the award, written for the Drama Bench by Don Rubin.

This year's winner of the Toronto Drama Bench Award for Distinguished Con-

tribution to the Canadian Theatre has been one of Canada's angriest and hardest working theatre men for more years than I'm sure he ever thought possible... or necessary. Born in Winnipeg in 1929, he began his career in business and as his interest turned more and more to theatre -- first on an amateur and later on a professional level -- he would use those business talents to help start theatres and theatre organizations which were dedicated to the proposition that Canadian artists generally -- and Canadian playwrights in particular -- not only had a role to play in the cultural development of this country but that they had voices which needed to be heard.

Through the years, he worked in community theatre, children's theatre, adult theatre, regional theatre, at the Stratford Festival and in alternative theatre. For several years, he ran the Canadian Theatre Centre, Canada's link in the International Theatre Institute. Under his leadership, a national ITI script service was established for Canadian plays and the organization's house magazine, The Stage in Canada became a powerful force in the exchange of theatre information and opinion, both nationally and internationally. At Expo '67, he organized a world colloquium on theatrical architecture which brought to Canada leading theatre practitioners from many parts of the globe, most visiting Canada for the first time.

As a dramaturge for the Stratford Festival, he fought for the inclusion of original work in their programming and even found time to encourage a small alternative group there, called the Canadian Place Theatre, which eventually led to the creation of Toronto Free Theatre, a company with which he is still connected.

As a playwright, he has been produced in many parts of the country as well as on radio and television. His experience as a writer led him subsequently to help initiate a national association for Canadian playwrights -- the Playwrights Co-op -- as well as its national script publication service.

His outspoken views, his visions of theatre in this country have upset many but he has proven through the years to be remarkably foresighted as well as eloquent in the cause of Canadian drama.

It is with real pleasure that the Toronto Drama Bench makes its 1983 award for Distinguished Contribution to the Canadian Theatre to the co-founder of the Manitoba Theatre Centre, to a pioneer in Canada's regional theatre movement, to the initiator of so many of this country's indigenous theatrical alternatives and so much of this country's contemporary theatrical life: Mr. Tom Hendry.

Don Rubin

* * *

Book Review

Le théâtre de quartier. Un Jeu d'enfants. Collection "Jeunes Publics".

Montréal: Editions France-Québec Inc., 1980. 136 pp. \$9.95

Suzanne Lebeau. Une Lune entre deux maisons. Collection "Jeunes Publics".

Montréal: Editions France-Québec Inc., 1980. 104 pp. \$9.95

Le théâtre de l'oeil. Regard pour voir. Collection "Jeunes Publics".

Montréal: Editions France-Québec Inc., 1981. 148 pp. \$11.95

Louis-Dominique Lavigne. On est capable. Collection "Jeunes Publics".

Montréal: Editions France-Québec Inc., 1981. 168 pp. \$11.95

Diane Bouchard, Suzanne Lebeau, Raymond Plante, Michèle Poirier.

La Couleur chante un pays. Collection "Jeunes Publics". Montréal:

Editions France-Québec Inc., 1981. 192 pp. \$14.95

Tout enseignant de jeunes enfants recevra favorablement ces cinq pièces dans la collection "Jeunes Publics" dirigée par Hélène Beauchamp. Voici un théâtre excellent destiné aux jeunes enfants. Il va leur donner le goût du théâtre tout en les incitant à y participer, surtout par la création de leurs propres jeux. C'est l'imagination des dramaturges et des metteurs en scène qui réussit à piquer la curiosité des jeunes et à leur fournir quelques idées pour continuer le jeu par leur propre imagination. Ces cinq pièces, Un Jeu d'enfants, Une Lune entre deux maisons, Regarde pour voir, On est capable et La Couleur chante un pays vont toutes stimuler les enfants et les encourager à utiliser leurs propres ressources afin de participer à la création d'autres jeux (de théâtre ou autre).

Pourtant on ne devrait pas oublier que ces pièces sont aussi destinées au divertissement des enfants, ce qui est assuré par les personnages, le décor, les dessins et images, les activités présentées, et les répliques amusantes. Afin de mieux s'assurer du succès de chaque pièce, les auteurs ont fait des recherches sur la psychologie des enfants d'âge divers et de leurs intérêts. Ces recherches leur ont servi de point de repère dans la démarche de la rédaction de chaque pièce. Pour que le lecteur puisse suivre et comprendre les origines et les buts de chaque pièce, il existe dans la deuxième partie de chaque livre un "cahier d'exploration" qui fournit les détails de cette démarche et explique comment chaque pièce s'adresse à un groupe d'enfants spécifique.

Dans Un Jeu d'enfants, de jeunes enfants à l'école primaire sont à la recherche d'un terrain de jeux. Après avoir été chassés de plusieurs endroits, et ressentant le danger de jouer dans la rue, les enfants essaient de s'emparer du terrain à l'école qui s'emploie comme parking. Suivant les suggestions d'un père, ils reprennent ce terrain moyennant des pancartes pour renseigner le public de leur situation. Ils soulignent le besoin d'endroits convenables aux jeux d'enfants, et insistent que les enfants eux-mêmes devraient s'assurer de leur sécurité.

Le "cahier d'exploration", après une courte mise au point de la démarche de la rédaction de la pièce, se concentre sur des extraits contre la censure de cette pièce par la CECM (Commission des Ecoles Catholiques de Montréal). Bien que nous soyons parfaitement d'accord avec le contenu de ces extraits, nous les considérons sans pertinence dans le "cahier d'exploration" et peu utiles à la présentation globale de la pièce.

La Lune entre deux maisons est conçue pour les enfants âgés de trois à cinq ans. Voici une courte pièce charmante d'un monde imaginaire de "Plume" et "Taciturne", deux petits personnages sans âge. L'action de la pièce suit la durée d'un jour -- la rencontre des deux personnages, leurs maisons, leurs intérêts et leurs craintes. Le "cahier d'exploration" s'avère ici très, très utile à l'enseignant dans l'élaboration d'une théorie du théâtre pour les tout-petits basée sur la psychologie de ces jeunes enfants (p.e. leurs besoins, leurs craintes). Ces théories sont suivies d'un document d'accompagnement qui offre des suggestions et des indications très précises pour que l'enseignant puisse élargir cet univers de perceptions au moyen de l'écoute, du regard, du signe, du mime et de la nature.

Regarde pour voir dépasse les capacités des tout-petits et s'adresse plus spécifiquement aux enfants de 8 à 12 ans. C'est l'histoire de deux jeunes personnes qui cherchent à se divertir. (Comme la situation dans Un Jeu d'enfants, les enfants dans cette pièce ont de la difficulté à trouver des jeux et des endroits convenables.) Ces personnages, un garçon et une fille, décident de créer un théâtre de marionnettes. Après des recherches préliminaires à la bibliothèque, ils développent leur propre univers théâtral à l'aide des choses quotidiennes trouvées à la maison et dans les poubelles. Grâce à leur imagination, tout objet inanimé peut vie.

L'auteur a bien raison de dire que les marionnettes offrent toute une "richesse comme moyen d'expression" pour les enfants, ne dépendant que de l'emploi de l'imagination. (Regarde pour voir, p. 123). Dans la partie "cahier d'exploration" les auteurs soulignent l'utilité et l'efficacité des marionnettes dans la salle de classe ainsi qu'à la maison. L'explication de l'emploi du matériel (facilement reconnu comme étant des objets communs) et quelques conseils pour la construction des différents genres de marionnettes complètent la présentation habituelle de la démarche de la rédaction de la pièce.

On est capable essaie, encore une fois, d'instruire en divertissant. Selon les auteurs, cette pièce est un essai de "rapprocher l'art de la réalité concrète de l'enfant", c'est "un texte pour enfants dans le cadre d'un exercice pédagogique" (On est capable, p. 149). La pièce est composée d'une série de quatorze tableaux (avec une deuxième version proposée pour les tableaux dix et onze à la fin) qui sont basés sur l'univers des tout-petits au moyen des chansons, des dialogues et des monologues. Cet univers inclut aussi l'avant-naissance, le voyage vers la naissance, la naissance même, les enfants qui commencent à parler, l'enfant de cinq ans qui joue avec un objet interdit, la punition qui en résulte et le monde de son imagination au lit. A la fin, l'enfant réussit à vaincre ses craintes du sous-sol et nous voyons la réaction des parents. Bref, cette pièce traite de l'évolution de l'enfant vers son indépendance éventuelle des adultes.

Dans le "cahier d'exploration" qui accompagne cette pièce, on souligne l'importance d'une animation après le spectacle pour que le texte "connaisse un maximum d'impact sur le jeune public" (On est capable, p. 162), et, à cet effet, on présente une banque de questions qui permettraient de diriger une appréciation de la pièce. Ensuite l'on propose quelques activités de prolongement -- six jeux constitués d'activités diverses qui sont reliées à la pièce, mais qui développent et explorent davantage les rapports entre les enfants et les adultes. Encore une fois, la partie "cahier d'exploration" s'avère très utile dans l'emploi du texte.

La dernière pièce que nous avons examinée La Couleur chante un pays porte aussi un sous-titre -- L'histoire de la peinture québécoise racontée par des marionnettes. Voici la pièce la plus compliquée et la plus élaborée des cinq pièces en question. Cependant, l'histoire de la peinture se passe dans le monde de l'imagination. Après l'heure de fermeture du musée des Beaux-Arts de Montréal, avec le gardien de nuit comme témoin, la peinture devient "vivante" -- quelques tableaux et artistes prennent "chair" dans la forme des marionnettes qui animent certaines périodes de l'histoire de la peinture, de sorte que le jeune public est à la fois renseigné et amusé.

La pièce est composée de deux grandes parties ou actes, qui se divisent en des tableaux séparés par des intermèdes. Les intermèdes intercalent l'humour du retour du gardien de nuit qui essaie de remettre les personnages animés dans leurs tableaux respectifs. Dans la première partie, la suite des tableaux et des intermèdes est plus logique que dans la deuxième partie, et témoigne d'une stabilité dans la peinture. Dans la deuxième partie, les deux petites chansons "Un p'tit coup d'oeur" et "Les tramways" soulignent la transition de la population campagnarde à la vie urbaine. Le tempo change et s'accélère pour arriver à la révolution tranquille. Les tableaux cinq et six ressemblent à un long poème qui s'accorde à la peinture moderne. (Pour faciliter l'étude de la progression de la peinture avec cette pièce, l'on offre un "Tableau schématique de l'évolution de la peinture québécoise" à la fin du "cahier d'exploration".)

La partie "cahier d'exploration" expose les intentions, les méthodes et les résultats de cette pièce, La Couleur chante un pays. Chacun des quatre collaborateurs principaux offre ses commentaires sur l'aspect qu'ils ont examiné et présenté. Dans l'ensemble, ils ont bien atteint les buts proposés par Diane Bouchard: "Laisser l'imagination vagabonder. Dans la peinture de nos artistes, retrouver l'art de vivre des gens d'ici... Chercher à faire ressortir, à travers l'histoire de notre peinture, notre aventure sociale et culturelle" (La Couleur chante un pays, p. 163). Et à la fin, on invite le lecteur à suivre cette même démarche pour explorer d'autres avenues de la culture québécoise.

Selon l'échantillon de cinq pièces examinées ici, il nous semble que la collection de théâtre "Jeunes Publics" dirigée par Hélène Beauchamp représente un effort louable de créer des jeux théâtraux pour enfants. En plus de la haute qualité des pièces elles-mêmes, elles sont accompagnées d'une deuxième partie, un "cahier d'exploration" qui fournit des renseignements supplémentaires, utiles à l'enseignant avant et après l'emploi du texte avec les jeunes.

Marilyn Baszczyński
Department of French
University of Western Ontario

Canada on Stage: Canadian Theatre Review Yearbook 1981-82. Don Rubin, series ed. Toronto, CTR Publications, 1982. Hardcover. 398 pages. \$44.95.

Unless additional funding can be secured, this may be the last edition of the Canada on Stage series since CTR began its annual survey of professional theatre production in French and English-Canada in 1974. Rising costs have forced the publisher to raise the price of the 1981-82 volume to \$44.95 though there is a substantial discount for Canadian Actors' Equity members. The current edition is nevertheless worth the cost. It is hard to imagine that no such survey may appear for the 1983 season.

As in previous volumes, the yearbook is organized geographically and chronologically into Winter, Festival and Summer Theatres and Theatres for the Young. Following series editor Don Rubin's general introduction, brief essays by Bob Allen, Brian Brennan, Ronald Marken, Reg Skene, Audrey Ashley, Ray Conlogue, Martine Rousseau-Corrivault, Thea Borlase, Alan Andrews, Ron Irving and Michael Cook cover theatrical highlights in B.C., Alberta, Saskatchewan, Manitoba, Ontario, Toronto, Quebec, N.B., N.S., P.E.I. and Newfoundland. Joyce Doolittle's "Theatre for Young Audiences: Moving Toward the Mainstream" completes the essay section.

Because of increased coverage of theatre production in Quebec, 165 theatres are included in this year's edition compared to 138 last year. Several theatres such as Edmonton's Theatre 3, Westcoast Actors in Vancouver, Toronto's NDT Theatre and Festival Lennoxville closed shop, however, due to continued financial difficulties. As Bob Allen remarks of the current theatrical recession, "The irony is that just when B.C. theatre appears set to make its most significant steps forward in terms of concept and quality, fewer and fewer people can afford to attend". Only dinner theatre appears to be flourishing financially across Canada providing, as Brian Brennan declares, "a generous helping of the fare that simultaneously overfeeds and undernourishes".

Of the 750 productions listed (illustrated by some 300 photographs) nearly two-thirds are by Canadian authors, an amazing increase in Canadian play production since 1974. The Canada on Stage series documents this Canadianization of our stage. Buy a copy (the complete set of eight volumes sells for \$145) and help to ensure that this invaluable series continues.

Anton Wagner.

* * *

LATE ADDITION

The second revised edition of The Directory of Canadian Drama in Canadian University Courses, edited by Ed. Mullaly, is now available for purchase. The first edition sold out quickly so order your copy now. To obtain the new 20 page Directory, send a cheque for \$2 payable to the Association for Canadian Theatre History to Geraldine Anthony, Department of English, Mount Saint Vincent University, Halifax, N.S. B3M 2J6. Copies will also be for sale during the Vancouver conference. The Directory will be reviewed in the next Newsletter.



Association for Canadian Theatre History
Newsletter

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Association for Canadian Theatre History /
Association d'histoire du théâtre au Canada

NEWSLETTER

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Officers of the Association

President

Richard Plant
Dept. of Drama
Queen's University
Kingston, Ontario, K7L 3N6

Vice-President

Anton Wagner
201 Sherbourne St. #2203
Toronto, Ontario, M5A 3X2

Secretary

Denis Salter
Dept. of Drama
University of Calgary
Calgary, Alberta, T2N 1N4

Treasurer

Annette Saint-Pierre
Collège universitaire de Saint-Boniface
200 avenue de la cathédrale
Saint-Boniface, Manitoba, R2H 0H7

Officers-at-Large

Geraldine Anthony
Dept. of English
Mount Saint Vincent University
160 Bedford Highway
Halifax, Nova Scotia, B3M 2J6

Eugene Benson
Dept. of Drama
Guelph University
Guelph, Ontario, N1G 2W1

Joyce Doolittle
2108 Seventh St. S.W.
Calgary, Alberta, T2T 2X2

Murray Edwards
University of Victoria (Extension)
P.O. Box 1700
Victoria, B.C., V8W 2Y2

Aviva Ravel
4222 Oxford Ave.
Montréal, Québec, H4A 2Y4

Mary Smith
Division of Humanities and Languages
P.O. Box 5050
Saint John, New Brunswick, E2L 4L5

Renate Usmiani
Dept. of English
Mount Saint Vincent University
160 Bedford Highway
Halifax, Nova Scotia, B3M 2J6

The Association for Canadian Theatre History/Association d'histoire du théâtre au Canada NEWSLETTER is published regularly, and is available to individual and institutional members of the Association, which is a non-profit organization, founded in 1976.

Editor: Kathleen Fraser

Contributors: John Ball, Len Conolly, Heather McCallum, Richard Plant, Anton Wagner.

Please address correspondence to the Editor, Department of English, University of Western Ontario, London, Ontario, N6A 3K7.

Members are asked to report changes of address to ensure delivery of the Association's publications.

PRESIDENT'S REPORT

The practice of the President reporting at various times throughout the year, either in the Newsletter or at the Annual General Meeting, seems a good one. I am very pleased to report that our membership near the end of the 1983-84 year is over the magic 200 (a number that came up as a minimum for funding in a Social Sciences and Humanities Research Council proposal a year ago). In fact, we are over 230 including individual and institutional members. Certainly Annette Saint-Pierre's constant surveillance of membership renewals, the threat of her "Final Notice" stamp, and the extra attention by members of the Executive have helped maintain our membership. I express my thanks to Annette and other members of the Executive. But, I also urge that everyone continue to keep the Association strong. Everyone could take it upon him or herself to assure that present members renew for 1984-5, and might even seek out new members. The larger our voice, the more chance we have to withstand the pressures being brought to bear on the arts and humanities these days.

At the January Executive meeting, which is funded by an Administrative and Travel Grant from the Canadian Federation of Humanities, the Executive spent a large amount of time on the June 3, 4, 5 Conference. We have tried to address the suggestions offered by the membership as to the nature of the programme. You will see from the programme that the Chairman Len Conolly and the Regional Representative Eugene Benson have done superlative work. We have a programme of a wide range of topics and presentations given by a variety of speakers, some new to the Association, some familiar faces. You will notice the appearance of a number of highly distinguished participants, many of whom appear as a result of special funding provided by the University of Guelph. Len Conolly, as Chairman of the Department of Drama has graciously arranged - and paid for - a cocktail hour (or so) for all of us to meet at the beginning of the Conference. In all, a very promising programme.

Among the many other items discussed at the Executive meeting were the Theatre Museum report and the report on an encyclopedia of Canadian theatre history. Under the guidance of Ann Saddlemeyer, chairing a committee established to pursue the possibility of founding a theatre or performing arts museum, the committee members have met numerous times to discuss the issues involved in such a venture. Through David Gardner's and Ann's contacts, the committee has negotiated a commitment from a corporate donor to help fund a preliminary study of the feasibility of a theatre museum. The funds are to be matching, and require our finding a sizeable (\$20,000) sum to supplement the even larger commitment by the corporation. A full report of the committee's work will be made at the June conference. In the meantime, if any of you know of sources of finance for such a venture, please let Ann Saddlemeyer know immediately.

For as long as people have thought of the need for a theatre museum, possibly even longer, they have also pointed to the need for an encyclopaedia of Canadian theatre history. To answer these concerns, the Executive has discussed, with some research backing, the possibility of such an encyclopaedia. While the deliberations are in a preliminary, but informed state, the Executive will be able to report in detail on the project at the annual conference.

The Executive also discussed the new Cambridge Guide to World Theatre. In light of a response to the Cambridge Guide to English Literature (reviewed in

Books in Canada, Dec. 83), the Executive felt steps should be taken to ensure adequate and accurate Canadian coverage. Don Wilmeth, a distinguished scholar at Brown University, is Editor of the North American sections and has already corresponded with us in detail. He is strongly arguing for the kind of coverage we seek. Indeed, he is most conscious of our interests, and will be seeking appropriate assistance from Canadian scholars in selecting entries and contributors.

The Executive also received reports from various other projects and discussed ACTH/AHTC affiliations with other associations. John Ball and Richard Plant reported that they received a \$27,500 SSHRCC grant to assist in compiling the Bibliography of Canadian Theatre History. With Patrick O'Neill, Jean-Cléo Godin, Anton Wagner, Ross Stuart, Yashdip S. Bains, Len Doucette and Malcolm Page as Associate Editors, the project is now underway. The search for the most suitable computer hardware and software packages has been difficult, but the collection of entries for the bibliography has progressed very well.

The Executive voted to continue its membership in the Canadian Conference of the Arts, the International Theatre Institute and with the Société d'histoire du théâtre du Québec. In light of the ITI World Theatre Congress in Montreal and Toronto in 1985, and our conference at the Learned's in Montreal at the same time, we shall be working with these latter two associations in planning events.

One unpleasant note is that the "so-called" "Munro Brown" committee was unable to reach an agreement with Mr. Brown on the establishment of an Association fund in honour of Beatrice Munro Brown, a major force behind the founding of the National Theatre School Library.

Denis Salter, as Secretary, reported that the Chairman of the Theatre Department at University of Calgary where Denis teaches has established a fellowship for a Calgary student who will assist Denis in ACTH/AHTC work. Certainly our thanks are extended to Dr. James Duggan, Chairman of the Theatre Department at the University of Calgary.

The Executive discussed many other issues which will be reported on as time goes by and as they come to fruition. Before I close, I would like to express thanks to Len Conolly and Eugene Benson for their work organizing our forth-coming conference, to Ann Saddlemeyer, and other Theatre Museum committee members, to Kathleen Fraser for her diligent and skilful editing of the Newsletter, and to the Executive as a whole for continued support and hard work.

One last note: Persons nominated as Executive officers might make their travel plans for the conference in such a way that they could attend an Executive meeting (if elected) the Wednesday morning after the conference.

My warmest thoughts to you all. See you in Guelph.

Richard Plant.

As Denis Johnston indicated in his paper on theatre education presented at the 1983 Vancouver conference, Canadian theatre since the first decade of this century has greatly benefitted from the work of dozens of innovative theatre educators across Canada. Teachers such as Frederic Wood, Ira Dilworth, Herman Voaden, Dorothy Somerset, Sydney Risk, Emrys Jones, Norma Springford, Tom Kerr and many, many others frequently provided the only early initial artistic stimulus and training to many leading contemporary actors and other theatre professionals. Their productions played an important part in the development of Canadian theatre. The work and influence of these theatre pioneers is only now beginning to be researched and analyzed. In order to stimulate such research and recognize their contribution to Canadian theatre, ACTH/AHTC has invited many of these theatre pioneers to provide first hand accounts of their work at its annual conferences.

The following is one such slightly edited address, "The Golden Days of School Theatre in Montreal" presented by Charles Rittenhouse at the 1981 Association conference in Halifax. Herbert Whittaker's eulogy of Charles Rittenhouse, presented at his funeral in Montreal in August of 1982, appeared in the Fall 1982 Newsletter.

Anton Wagner

USUALLY IT BEGINS IN A SCHOOL

I was extremely lucky to have been brought up in Winnipeg at a time when its splendid Walker Theatre was the first stop of every British and American company on their frequent tours of the bread-basket circuit of western Canada. There it was that my mother, a former teacher, turned me into an ardent theatre-goer by taking me to scores of dramatic and operatic performances, including all the romantic melodramas staged by Sir John Martin-Harvey, as well as his Gordon Craig-inspired productions of Everyman and Hamlet. In a word, I was brought up on Good Theatre.

I was equally lucky in the kind of training I received at school and college and in community theatre. When I was appointed to West Hill at the age of 24, I had been readied by four gifted and vastly different women. The first was Ethel Kinley, a junior high school teacher of singing who set standards for tone, diction, and interpretation that astonished the British adjudicators of the annual Manitoba Musical Competition Festivals. Under her tuition, I won the Boys' Solo Competition in 1922 and, at the final concert of winners before a crowd of perhaps 1500, acquired a taste for applause and coming first. Miss Kinley's influence on my standards for rigorous practice and excellence continued long after school, for when she formed the Winnipeg Boys' Choir in 1926, I was her assistant.

The second artist was Edith Sinclair with whom I was associated for three years of Gilbert and Sullivan at the University of Manitoba and briefly at the Winnipeg Little Theatre. Mrs. Sinclair, the founder of Winnipeg's unique Stagecraftsmen's Guild, was the most visually-minded director ever to put me through my paces. She taught me the value of spectacle and the basics of stage composition and rhythmic movement. The third director was serene, practical Leona Gray, McGill instructor of English 13 and 22, the first courses in Theatre Arts offered for credit by a Canadian university. Leona

filled in my academic background and gave me the confidence and go-ahead to direct. Last and most remarkable was Martha Allan, the charismatic great lady of Montreal theatre. It was this electrifying producer who made theatrical pioneering seem the most admirable avocation anyone could desire.

For these four directors I had played eight leading roles before I tackled my first school presentation. Among them were the melancholy Jacques (for Miss Kinley), Koko, the Lord High Executioner (for Mrs. Sinclair), Volpone and Dr. Faustus (Leona Gray), and St. Bernard (Martha Allen). I was therefore well-versed in the coaching of student actors and had developed into one who could perform quite comfortably in the company of such Broadway-bound players as Richard Newton and Somer Alberg. Indeed, when I played the tragical Dr. Faustus, my comical servant Wagner was none other than Hume Cronyn.

And when I held the first auditions at West Hill, I was again lucky enough to find talent almost as remarkable as Hume's and, in one case, even more remarkable. At the very first audition for the very first play, naturally A Midsummer Night's Dream, the first boy to step on stage was a stocky youngster with an authoritative manner and voice well suited to Oberon. His name was Lawrence Thornton, and he happened to be the talented brother of Madeleine Sherwood, whom I would one day direct for the Montreal Repertory Theatre before she left to be featured in the original Broadway casts of The Crucible and Cat on a Hot Tin Roof. The first girl to audition was a spunky red-head (Sylvia Somers), just right for Hermia, and keen and smart enough to become one of the first drama specialists I appointed to a post in the Montreal schools. After Sylvia came a gaggle of giggly girls and floundering boys until a most romantic youth strode forth, old for his 14 years and almost too handsome for Lysander. But Ivor Francis wanted to be a clown and proved a truly hilarious one as Bottom. The next year he played Touchstone and after that Romeo; then, in 1936, he gave his finest performance at school as Christopher Sly.

On his 60th birthday, Ivor phoned from his suburban home in Van Nuys, California, where he was raising a second family on his earnings as a character actor, director and coach. He just wanted to tell me he was 60 years old... and to thank me. A big moment for a retired teacher; Ivor was not the best actor, but he was certainly the best friend I found among the many lads I directed before they left Montreal -- Christopher Plummer, John Colicos, Richard Gilbert, Leo Ciceri, William Shatner, Robert Robinson, Robert Goodier, and others who will appear later in this talk. They all began in Montreal schools.

During my time at West Hill, several boys and girls almost measured up to Ivor but none excelled him except a lissome girl with glinting auburn hair and a lovely lyric voice whose strict parents most reluctantly consented to let her accept the fabulous roles of Helena, Rosalind and Juliet. In 1939, Betty Taylor won the award for best actress at the D.D.F. finals, a few years before it was won by starry Kate Reid and, shortly after, it came to even starrier Judith Evelyn. I am one of the very few playgoers who have seen all three actresses in great roles, and I believe that the chief difference between them lay in the nature of their ambitions. Betty was too much the child of censorious parents to set her sights higher than community theatre and CBC radio drama. She died before Stratford could beckon, but, until near the end, she always showed an instinct for acting greater than that of anyone I

ever worked with.

If the West Hill youngsters were quite exceptional, the West Hill auditorium and stage were not. The abysmal ineptitude of the architect was revealed by an acting area no wider than a 9' x 12' rug and a backstage reduced to squeezing space by two offices, one right, one left. Such ignorance of stage architecture required the remedies of an inspired designer who could transform ignorance to bliss. And I actually found such a one - 23 year old Herbert Whittaker. We began our long and happy collaboration on this botch of a stage in a suburban school.

And West Hill had one further stroke of luck. In the thirties, newsmen did not scorn to cover school events. Incredible as it may seem today, first-string Montreal critics trekked way out west to review an adolescent "A Midsummer Night's Dream". Each reported that he was pleasantly surprised. The next year they returned for As You Like It and reported that they were charmed. And on a freezing night in December, 1935, they went overboard, totally, for our Romeo and Juliet. In the Montreal Gazette, Thomas Archer wrote that it was "the best production of a Shakespeare play done here in the past ten years." Incredulous playgoers phoned Mr. Archer to inform him, needlessly, that both Romeo and Juliet and Hamlet had recently been produced at Moyses Hall, McGill, by Lord Bessborough, Governor General of Canada, with his dashing son, the Viscount Duncannon in the leads and with Martha Allan and Julia Murphy directing actors chosen from both the Montreal Repertory and the Ottawa Little Theatres. Tom replied that he had not been much impressed by either vice-regal presentation. Other playgoers reminded the Gazette Music and Drama Editor that professional companies, including one from Stratford-on-Avon, had paid memorable visits to His Majesty's Theatre during the ten years in question. Whereupon Tom exploded in a Saturday editorial headed "CONFIRMING AN OPINION in which West Hill's Romeo and Juliet is upheld as theatre unique in quality". The lengthy editorial went on to declare: "The production will always remain in the memory as something apart from other experiences in the theatre, a model performance, a thing of beauty the like of which we may never see again". In his last year with the Gazette, Tom included our West Hill Romeo among the three best shows he had seen in all his life in Canada and Britain.

S. Morgan-Powell, the venerable thunderer of the Star, likewise composed a Saturday editorial in which he rumbled: "If other Montreal theatre groups can do half as well, they will have something to be proud of, I should imagine". After those reviews only Christmas exams put a halt to the repeat performances.

The response to The Taming of the Shrew in 1936 was almost equally effusive, especially from a columnist in the McGill Daily, H. Heward Stikeman, now a Q.C. and head of one of Montreal's most prestigious law firms. Heward was then a law student and past President of the McGill Players Club. "Last summer," he wrote, "I considered myself lucky to witness [The Shrew] at Stratford-on-Avon ... yet at each of my attendances at West Hill last week I was amazedly conscious of the superiority of these amateurs in every field."

The Shrew was not the best show I ever produced (neither was Romeo and Juliet), but it remains my favourite because it was the most innovative. I am fairly certain, for example, that we were the first Canadian company to compose an

original score for a play by Shakespeare, a score as for a ballet to accompany the action during transitions, pantomime sequences, choreographed group scenes and so forth. Our score was played by a small concert orchestra, placed unobtrusively and conducted by Irvin Cooper, West Hill's music master. Irvin composed the arrangements, I was the tunesmith.

We needed a score to help create the atmosphere and style of our singular interpretation of the comedy, to underline the theme. Some of the music was cartoon-type punctuation, but we also used three motifs: a Sly Theme, a Player's Theme, and a Wooing Theme. Of these, the Sly Theme dominated, for, at West Hill, the drunken tinker, whom Shakespeare carefully introduced and then unaccountably forgot, became the main character on stage throughout taking an active part in proceedings through copious pantomime. Petruchio and Kate were leading members of a troupe of actors hired by a nameless Lord to befuddle Sly into believing himself a wealthy nobleman; Sly was the reason for the play and its star.

I found the germ of this interpretation in a metaphysical preface to the old version of the play called "The Taming of a Shrew" in which Sly is given somewhat greater prominence than in the Folio. The unknown author of this preface found in the tale of the tinker a parable of man's bright, brief illusory life on earth ... such stuff as dreams are made on. Valid or not, the speculation made for an evening of novel comedy that brought on a flurry of fan mail. Luckily I had an inspired pantomime clown, Ivor Francis, aged 18, to help me pull it off.

Our interpretation was also aided by an inspired Whittaker stage design which added still another innovation. During the summer holidays of '36, we built a semi-permanent structure on stage, presenting the main features of an Elizabethan stage in a style suited to the locale and atmosphere of the particular play. Herbert incorporated into his sunny sixteenth-century rural courtyard an inner stage with draw curtain, a small balcony, pillars, and an enlarged apron. We like to think that this unit setting provided the nearest approximation of the staging conditions at an Elizabethan theatre yet devised in Canada. Herb was to surpass this non-rigid Elizabethan design for our large-scale mountings for the Montreal Shakespeare Society in the forties -- but The Shrew was ten years earlier and on a cramped stage.

After The Shrew, I applied for leave of absence, got it on half-pay, and set out for the Yale Drama School. Two very rewarding years later I returned to Montreal with two contracts in my brief case: the first to teach playwriting and directing for the MRT School of the Theatre and the second to assume the responsibilities created for me by D.C. Logan, Superintendent of Protestant Schools. My title was to be Supervisor of Speech Training and Dramatics, later changed to Supervisor of Speech Arts. It was the only such position in a Canadian school system.

Sadly, however, Mr. Logan died before he could discuss the responsibilities of this unique job either with me or with his successor, H.J.C. Darragh. And that harassed Irishman had enough on his desk besides the problems of a newfangled supervisor, aged 30. Hence, he turned me over to his assistant, another newcomer, J.W. Perks. This brilliant man was swiftly to grow in influence and reputation until by 1960, when he was Director of Curriculum,

many of the methods which he and his aides devised had found their way into courses of study across Canada. It was a golden time for education in the Protestant Schools of Montreal.

But Bill Perks was an educator, not an artist. To him, dramatics was a teaching method, a handmaiden to the curriculum; to me, of course, it was an art valuable in itself, requiring public performance and high standards. Nevertheless, we two young men thoroughly respected each other, and I did not chafe too bitterly when instructed to stay out of high schools for a while and to concern myself only with those elementary schools that put out the welcome mat. "Get the feel of the place," advised Bill. And so my banner read CAUTION not EXCELSIOR.

I spent the first year scouting around, giving in-service courses, holding conferences, soothing senior principals wary of letting anyone so arty loose amid their flocks, assisting in the planning and rehearsing of school concerts, examining text books, writing a manual, visiting any teachers who sought help, and falling in love with the one with the most beautiful eyes.

In April I submitted a report which was accepted with an appreciable degree of enthusiasm and led to these developments:

1. I prepared a course in Speech Arts with suitable texts and a manual for Grades I - VII and launched it as an experiment in September, 1940, in three schools. Priority was given to Reporting, Choral Speaking, Play Presentation, and Creative Dramatics.
2. Reporting was developed as part of the "culmination of an enterprise", which is teacher-college jargon for the presentation of the results of an extended study or project on some such theme as Life in the Arctic, Building the C.P.R., A Feudal Manor, and so on. Principals greatly admired these culminations which I strove, mostly in vain, to make less solemn and wearisome.
3. Choral Speaking was established as an artistic substitute for memory-work, a doleful activity that had long been my particular bugbear. Our numerous verse choirs soon became the most attractive and popular feature of the course.
4. Play presentation was regularized as part of weekly assemblies held per force in the gym since only two schools and anything resembling an assembly hall with platform. Each class conducted at least one assembly a year. About 60% were quite passable, 20% quite attractive, 20% quite depressing.
5. Creative Dramatics in very simple forms had long been commonplace in primary grades, and I tried with very little success to extend the activity into junior and senior elementary classes. Here it usually proved too difficult for teachers until I wrote several "scenarios" that helped a bit. One or two of these outlines for dramatization later found their way into my Language Comes Alive series of texts where they may have helped to nudge its sales past the million and a half mark.
6. We requisitioned a portable stage, designed by Richard Eve, an architect and one of the founders of the McGill Players Club. It had a striking blue and red proscenium, a wooden grid, a cyc, a theostat panel and plenty of spots.

It could be set up in any regular gym to provide everything that talented teachers and principals would need to mount multi-scene plays for and with children.

In the spring of '41, the headmasters of the three experimental schools warmly recommended the course, which then became official - the first such programme to be authorized for a Canadian school system. Although it was an option, not a required course, in three years it was adopted by about three-quarters of our elementary schools. Much to my chagrin and foreboding, though, it was never made compulsory. It happened to come along just when principals were gaining the right to decide what would or would not be taught in their schools. The new Speech Arts gave them something to flex their independence on.

In 1942, the portable stage was erected for the first time in Victoria School for a production of *Alice in Wonderland* that I directed as a demonstration. Mainly because of the enthusiasm of the principal, Fred Fyles, and his staff, led by Grace Campbell who later became Supervisor of Art, it was a sheer delight. In the good cast the liveliest actor was the son of a trucker, but he was given a run for his honors by a small blonde boy of 10 whom you all know - Eric Donkin, the King of Hearts.

In June, 1943, I reported to Mr. Perks that over 400 short plays had been presented in assembly that year and another 20 or more at school concerts. A very successful festival of verse choirs had been held and the portable stage had been used for an operetta, and three long plays, including an ingenious dramatization of *The Snow Queen* by Ruth Dingle, a Montreal artist who had worked with Leona Gray at McGill.

The big news of '43, however, was carried in a banner headline in the Gazette for November 1: SCHOOL BOARD INTRODUCES SPEECH ARTS INTO HIGH SCHOOLS. The sub-heading read Educational history made by Montreal. There was a laudatory story and pictures of the five specialists appointed: Hélène L'Esperance, Doreen Lewis, Bertha Merovitz, Frances Katz and Filmore Sadler.

Our programme was definitely in the news and I was invited to speak at numerous conferences outside Montreal, including that of the American Association of Teachers of Speech in N.Y. In addition I was giving courses at the Summer School of Fine Arts at Queen's (six years here in tandem with Dr. William Angus) and had taken a summer off to teach at the Banff School of Fine Arts. Saturday mornings during the winters found me holding classes for teachers in training at McGill. In short, everything was coming up roses.

But no one was more aware than I of the aphids gathering on the stems. One year after the high school specialists had been appointed, they learned that the Protestant Committee had ruled that senior students in Speech Arts would have to pass written provincial exams in order to receive credit for matriculation. This decision was repugnant to all specialists, who had expected to assign marks for performance, and dashed my plans for the courses we were preparing for Grade 10 and 11. The following year only one teacher of Speech Arts remained on duty. Doreen Lewis had left to work full-time for MRT, Fil Sadler had returned to Knowlton, Quebec, where he and his wife operated a successful summer theatre and school, a third specialist just waved goodbye, and two others sought safety in departments of English and French.

In the elementary schools, likewise, the Speech Arts were foundering. In addition to being optional they were difficult. They persisted primarily on the strength of my persuasion and the good-will and special interests of principals and teachers. But good-will and idealism were weak props for average teachers experiencing the stress and strain of rehearsing. Even when teachers were relieved of the burden of performing in assembly, they nattered at the burden of rehearsing anything.

The coup de grâce was delivered in 1945 when nine adjacent schoolboards, including very independent Westmount and Outremont, amalgamated with Montreal to form the Protestant School Board of Greater Montreal (the P.S.B.G.M.). Only four of the nine opted for Montreal's Speech Arts. It was now quite apparent that for the majority of teachers choral speaking and dramatics were judged by the hours of work entailed, not by their value to the child and the school.

Mr. Perks was as distressed as I at the erosion of his faith in teachers and democracy. We discussed the problem at length until finally I came up with a radical solution. Realizing that it was the only possible one, even though it rasped against his grain, Bill agreed. Accordingly I approached a few of my strongest allies among the principals: "How would you like", I asked, "to have a specialist, a professional or semi-pro, to conduct drama classes twice a week, partly in school-time, partly after school? You and your staff would select pupils who you consider would benefit most from the activity. The instructors will not need to have diplomas to teach in Quebec. They will be actors or directors employed only to produce drama programmes, a sort of contractor paid by special grant. The Curriculum Department has funds to underwrite experiments, new equipment and so forth, and any principal can ask for aid. You may or may not get help, but you can try. Why don't you request a grant of \$700.00 to employ a part-time specialist? I'll bring one around for you to interview."

Three of four principals jumped at the chance, and I easily found specialists who were soon directing programmes that delighted children, staff and parents. The idea spread rapidly, more money was found from other and more bountiful sources, and by 1961 we peaked at 28 specialists assigned to some 60 schools, both high and elementary. It became my pleasant duty every September to submit a list of specialists, their assignments and honorariums. I signed his request over one of the new titles that had come my way - Supervisor of English, Coordinator of English, and finally Senior Consultant. The Speech Arts were no longer my precarious vocation. They were just one branch of a loose conglomerate including Grammar, Composition, the Library reading programme and Literature - English, Canadian and World. I was so busy chairing Committees, preparing new courses, writing and demonstrating methods of teaching literature by tapes and TV, writing reams of lesson plans that often resulted in textbooks, going on speaking tours sponsored by publishers - that I barely had time to attend the scores of performances.

I was also busy with a fascinating new kind of supervision - keeping an eye on the stages included in the plans for new schools being rushed to completion in the great post-war baby and building boom. Regularly I visited the bustling office of our Director of New Buildings, Bob Guild, who actually took pleasure in planning good working conditions for theatre folk and comfortable arrangements for audiences. Whenever the irrepressible force of my enthusiasm met the immovable body of his budgets, we found economies, compromises, or

subterfuges.

At the beginning of the boom, however, there was no need for compromises. Maurice Duplessis was in power and dispensing largesse for Protestant education. The official opening of the magnificent new West Hill High School in 1952 was held in a real theatre which architect George de Belle had designed for community use. I had presented crude sketches to Mr. de Belle, and everything I had asked for he had included: a separate entrance with marquee, roomy lobby with box office and telephone, checkroom and two rest-rooms; a spacious stage, with counterweight system; a big flexible panel controlling scores of circuits, including front-of-house lights operated from a catwalk in the ceiling of the auditorium; a high plaster cyc with a sunken trough for sky lighting; trapdoor to a large scene-shope stocked with 50-16' flats; and back stage exits to dressing rooms, Green Room, costume room and rehearsal stage.

In a stage bordering on heavenly bliss, for a year and a half I watched this incredible school theatre taking shape, and when it was completed I loved to take visitors on a Grand Tour. The most notable visitor was Tyrone Guthrie, much impressed, on his way to begin rehearsals for his first year under the Stratford tent.

It was in the West Hill theatre that the Montreal Repertory Theatre was to rise from the snow-sodden ashes of its disastrous fire of '52. The P.S.B.G.M. in a remarkable splurge of generosity made the whole brand new playhouse and all its expensive equipment available for a purely nominal rent and also permitted me to moonlight for two years as Acting President and Supervising Director, for most of the M.R.T. Board of Directors and the professional production staff had resigned. General Manager, Jean de Savoye and I started out anew with my production of St. Joan with Denise Pelletier in one of her most stirring performances. This venture set an all-time box office record for M.R.T., stimulated batches of fan mail, and ended the following summer as a feature presentation of the Montreal Festivals in tandem with the Théâtre du Nouveau Monde in Molière.

During this hectic expansion period, which saw the completion of 10 more high school theatres, we greatly modified the awkward stage at old Montreal High School, and there it was that I staged my last Shakespeare in Montreal, Hamlet with Richard Easton and Dawn Greenhalgh. We received excellent reviews, but no editorials, and Dick made such an impetuous, sensitive student prince that romantic girls in the school returned two and three times to drench their wads of Kleenex. Incidentally, Dick in his fifties is still breaking hearts in London and welcoming Montreal friends backstage.

At one time, I considered giving this talk the title 76 School Stages, for that was the trombone number we ended with. Clearly the P.S.B.G.M. had demonstrated its support for drama. One most agreeable result was that teachers with a flair for theatre began to come out of their classrooms to have a go at a play or operetta in the splendid facilities provided. As long as this volunteering persisted, and as long as professional directors were permitted to carry on, we enjoyed unprecedented years of good theatre in the Montreal schools.

They came at a most propitious time. For various woeful reasons, the community theatres had entered on a period of decline and fall-by-the-way. In 1962 when M.R.T. drew its final curtain on Pirandello's Henry IV (which I helped Leo Ciceri direct, so that he could star) Jake Siskind wrote an article or two in the Montreal Star on the efforts of the schools to keep drama alive by their own public performances and by the P.S.B.G.M.'s sponsorship of touring professional shows. Indeed for two years we organized our own touring company with handsomely mounted stagings of The Diary of Anne Frank and Antigone. We called the troupe Heritage Theatre and employed actors of the prominence of Pat Galloway, Percy Rodriguez, Joan Blackman and Alan Millar. I produced and Eugene Jousse designed and directed. Siskind wrote: "Since the universities have elected not to become involved with technical aspects of drama, high school shows are now the only training ground for young people interested in the theatre. [They] have stepped into the breach."

Here is an incomplete list of plays presented by the high schools of Montreal during the golden years of the P.S.B.G.M.:

FROM GREEK TO MODERN TIMES

Electra, Iphigenia in Aulis, Iphigenia in Taurus

...

Everyman, Master Pierre Pathelin, The Second Shepherd's Play, A Comedy of Errors, A Midsummer Night's Dream, Macbeth, Hamlet, Twelfth Night

...

A Doctor in Spite of Himself, The Imaginary Invalid, The School for Scandal, She Stoops to Conquer

...

The Importance of Being Earnest, The Whiteheaded Boy, Paulo and Francesca, Quality Street, Androcles and the Lion, The Devil's Disciple

...

An Enemy of the People, Cyrano de Bergerac, Liliom

...

Dramatizations: A Christmas Carol, Cranford, Little Women, Pride and Prejudice, The Heiress

CONTEMPORARY DRAMA

European: Antigone, Ring Around the Moon, The Lark, Thieves' Carnival, The Enchanted, The Madwoman of Chaillot, Noah

...

The Insect Comedy, The Mother, The Firebugs, An Evening with Ionesco

...

Adaptations: Death Takes a Holiday, My Three Angels, The Late Christopher Bean

...

British: The Barretts of Wimpole Street, Confrontations (Scenes from St. Joan, Murder in the Cathedral, A Man for All Seasons)

...

Mr. Pym Passes By, The Ivory Door, The Romantic Age, Lillies of the Field, Pink Strings and Sealing Wax

...

The Kitchen

...

Ladies in Retirement, Night Must Fall, The Mousetrap

...

Scottish: The Lass wi' the Muckle Mu', The World's Wonder (Canadian Première), Tobias and His Angel.

In Montreal schools today, alas, play production has well-nigh vanished from our seventy-six stages. No one, however, can point a finger of blame at any senior officers of the P.S.B.G.M. The tragic decline (and "tragic" is surely not too strong a term) has come about because of developments quite beyond the control of local supervisors, curriculum directors, or principals. The reasons are political, linguistic, sociological, bureaucratic, and syndical ... and deep.

And though I have moments of despondency or fury, they don't last long. I am still lucky. I can always return in memory to the productions of our golden years and to my belief that their effect upon their generation can not have vanished too

Memories of Chris Plummer exuding arrogance and class as Darcy in Pride and Prejudice; of John Colicos as Noah, abandoned by his family, being comforted by the friendly beasts of his Ark; of ten-year-old Bill Langstroth, the future husband and manager of Anne Murray, berating the ten-year-old future captain of the spaceship Enterprise of Star Trek fame; of Peter Moss in 1964 facing the witch-hunters of The Crucible never dreaming that in 1980 he would face the charges of the Board of Directors of Stratford.

And a special memory - of Betty Taylor, parting the curtains of her moonlit balcony window as Ivor Francis, standing in shadow below, whispered in adoration:

"It is the east, and Juliet is the sun!"

It all began in a school.

Emile Legault

Le père Emile Legault, religieux de Sainte-Croix, est décédé à la Résidence Côte-des-Neiges, le 28 août 1983, à l'âge de soixante-dix-sept ans.

Né en la paroisse de Saint-Laurent, le 29 mars 1906, de Wilfrid Legault et Virginie Léonard, il fit ses études primaires chez les soeurs et les frères de Sainte-Croix, puis ses études secondaires au séminaire Sainte-Croix et ses études théologiques à l'Université Laval, à Québec.

Entré au noviciat le 15 août 1925, il fit ses premiers vœux le 16 août 1926 et fut ordonné prêtre le 29 juin 1930.

Le père Emile Legault a exercé un ministère rayonnant et varié. D'abord professeur au collège de Saint-Laurent et directeur du journal "J.E.C.", il devient en 1937 directeur-fondateur des "Compagnons de saint Laurent." Il obtient, en 1938, une bourse d'études en théâtre et se retrouve à Paris avec des grands maîtres comme Jacques Copeau, Henri Chéron, Léon Chancerel, Henri Brochet. Durant quinze ans, par la suite, les Compagnons présentent du théâtre de qualité.

En 1946, le père Legault publie et dirige les "Cahiers des Compagnons". En 1947, il est nommé directeur de la revue "L'Oratoire". Il fonde alors les "Jongleurs de la Montagne" pour présenter du théâtre religieux et paraliturgique sur l'esplanade du sanctuaire. En 1954, les Jongleurs inaugurent, dans les jardins illuminés du chemin de la croix, un théâtre d'été qui existe encore aujourd'hui.

Les activités du père Legault à la radio remontent aussi loin que "L'heure dominicale", en 1947. Avec l'avènement de la télévision, il anime des programmes très suivis sur les ondes de Radio-Canada: "Eaux-vives", "Un Père avait deux fils", "Pierre sur Pierre". Durant deux ans, il anime l'émission "Le temps s'ouvre" à Télé-Métropole.

Lors du Concile Vatican II, le père Legault se rend à Rome, où il réalise une série de programmes et d'interviews pour le compte de Radio-Canada. Par la suite, il accompagne le cardinal Léger en Afrique et produit auprès de lui des reportages pour les auditeurs canadiens. animateur d'une ligne ouverte à Radio-Canada, il oeuvre également dans le journalisme, particulièrement à la Presse. Il publie une dizaine d'ouvrages dont "Notices sur la Congrégation de Sainte-Croix", "Confidences", "Eaux-vives", "Comme des enfants de riches", "J'ai cinq enfants et mon mari".

Le défunt laisse dans le deuil, outre ses confrères et de nombreux amis, trois frères: le Docteur Léonard Legault et Madame Legault (Gisèle Crevier), les Pères Joseph et André Legault, c.s.c.; deux soeurs: Rose (Madame Isaïe Savard) et Geneviève: plusieurs neveux et nièces.

Ses funérailles ont lieu à l'Oratoire Saint-Joseph le 31 août 1983.

This obituary was distributed at Père Legault's funeral service by his religious order, les Pères de Saint-Croix.

TREASURER'S REPORT

Statement of Receipts and Disbursements - Interim

Cash on Hand February 28, 1983

855.41

RECEIPTS

Memberships	3,499.30	
Grants	6,927.00	
Conference & banquet	383.00	
Low Life	5.00	
Directory	15.00	
Other (U.S. Exchange, interests, misc.)	<u>193.37</u>	
	<u>11,022.67</u>	11,022.67

DISBURSEMENTS

Vancouver Conference	4,070.17	
Vancouver Banquet	889.55	
Newsletter	525.93	
ACTH Journal	1,728.00	
Membership (F.C.E.H.)	763.00	
Postage & Supplies	<u>402.96</u>	
	8,379.96	(8,379.61)

Cash on hand December 31, 1983

3,498.47

Annette Saint-Pierre

ENCYCLOPAEDIA REPORT

At its meeting following the Vancouver conference, the executive of ACTH/AHTC discussed the material provided by members who had expressed their willingness to do research for the Encyclopaedia of Canadian Theatre History. Then, as a next step in its information gathering, the executive decided it would be wise to consult editors who were involved with other Encyclopaedia projects. Accordingly, members of the executive agreed to contact such persons. At the mid-year executive meeting held in Toronto January 21 and 22, the results of this research were received and discussed. The following is a summary of material received from conversations with editors associated with Creative Canada, The Encyclopaedia of Music, The Dictionary of Canadian Biography, The Dictionnaire des oeuvres littéraires du Québec, The Oxford Companion to Canadian Literature, The New Canadian Encyclopaedia, Oxford University Press (Oxford Companion to the Theatre), Charles Scribners Publishers (International Encyclopaedia of Dance), The World Encyclopaedia of Dance, The World Encyclopaedia of Contemporary Theatre.

The proposed encyclopaedia of Canadian Theatre History is an enormous project - in terms of cost, organization, research, and the necessity of updating from time to time. One editor suggested that a core of permanent staff might be needed and some placed the cost in the millions. No one was confident that SSHRC would be generous.

Several editors pointed out the need for a strong commitment to the project and the importance of a strong core of people backing it. There was a suggestion that the development of solidarity among a strongly motivated team, whose members would need to be in regular contact with each other, would be a key to success of the project. One editor suggested that the most difficult part of his own project was the beginning, from the initial idea to the gathering of funds and the formation of a motivated team.

It would be necessary to establish an Editorial Board early on. The Board might consist of a General Editor who would oversee the entire project, a number of Associate Editors who would know the best scholars in the field and select them as contributors, an Editorial Assistant, Research Assistant, and Copy Editor.

The Board and other planning people would establish the nature of the Encyclopaedia - its audience, content, and format. Content might include entries for playwrights, actors, directors, managers, producers, theatres; entries for each province; entries for plays (plot summaries and performance information). It would be necessary to determine the size and scope of the work. More than one editor was sceptical of a multi-volume work and suggested a "Companion to Canadian Theatre" similar to the Oxford Companion to Theatre.

It would be necessary to decide whether the Creative Approach (editorial rewriting of gathered raw material) or the Journeyman Approach (copy editing of polished work) should be taken. A decision should be taken early on whether to publish in both languages, on what technology to use, and on the method of indexing and cross-references. Illustrations should not be left to the last minute.

Various difficulties inherent in the size and nature of the project were mentioned - the problem of procuring adequate funds, of course; the difficulty of finding sufficient and suitable contributors, the difficulty of getting entries in on time; and the immense editorial task of checking and cross-checking entries, and making stylistic and factual corrections. It was noted that doing an encyclopaedia poorly would render severe damage to the discipline - much of the research would be original and heavy - has the discipline developed to a level where it can provide the necessary people and research?

What are your views on this project? If you would care to write to me I shall be glad to communicate your opinions and/or information to the Executive.

Richard Plant is presently in contact with SSHRC re funding. A further report will be given at the Annual General Meeting in Guelph. See you there.

Mary Elizabeth Smith
UNB (Saint John)

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Bibliography of Theatre History in Canada (February, 1984)

The project is well underway. Editing of the 1976 bibliography and supplement for computer entry is almost complete. Work on the Quebec portion has begun at the Théâtrothèque at the Université de Montréal under the supervision of Jean Cléo Godin. Substantial contributions have been received from Patrick O'Neill. The Canadian periodical index has been searched to the end of 1983.

Some test files have been established on UTCS computers and entry of items will begin soon. The cut-off date for the bibliography will be 1983. It is hoped to have all entries ready by May 1984 with final editing and entry over the summer. The completed manuscript (computerscript) should be ready by the fall.

John Ball

* * *

ARCHIVES

University of Victoria Library

Michael Meiklejohn has donated a quantity of reel-to-reel tapes and cassettes to the Library at the University of Victoria. There are also copies of the reel-to-reel tapes deposited in the National Archives. A description of the recordings follows.

Chronological Order of Tapes Taken by Michael Meiklejohn with Access Numbers from Sound Archives in Ottawa

1. Critics at Large, Florence James (48.21), April, 1965, Dec. 2, 1966.
2. Florence James (48.22), Dec. 2, 1966.
3. William Angus, Ruth Ruggles (48.23), June 19, 1967.
4. Charles Rittenhouse (48.24), June 28, 1967.
- 5 & 6. Rittenhouse, Blanche & Bill Hogg (48.36?), July 3, 1967.
- 7 & 8. Amelia Hall (48.25), July, 1967.

9. Bill Adkins (48.32.32), July, 1967.
10. Richard Macdonald (48.26.27), November 25, 1967.
- 11, 12 & 13. Phoebe Smith, Jessie Richardson, Sydney Risk (48.30), May 5, 1968.
14. Audrey Johnson (48.48), June 3, 1969.
15. Audrey Johnson, Sally Starke (48.49), June 3, 1969, June 18, 1969.
16. Sally Starke (?), June 18, 1969.
17. M. Meiklejohn by Marian Wilson (48.33.34), June, 1969.
18. Cal Abrahamson (48.53), November 11, 1969.
- 19 & 20. Ann Saddlemeyer, May, 1970.
- 21 & 22. (Cassettes), Harvey Miller & class, Canadian Theatre History, February, 1972.
23. Peter Mannering, October 20/21, 1981.
- 24 & 25. Vancouver Theatre (48.58)
- 26-32 inclusive. National Theatre School (48.54.56.57)
- N.B. 24-32 are not Meiklejohn tapes.

MICHAEL MEIKLEJOHN

Three interviews conducted by Dennis Johnston during 1983, on three separate occasions. Each interview has an introduction giving date and subject of interviews. The subjects were:

1. Ottawa Little Theatre in the 1930's, including foundation of the OLT Workshop and play writing competition.
2. Ottawa Little Theatre in 1940's and '50's.
3. The Dominion Drama Festival seen as a manifestation of Little Theatre in Canada.

* * *

John Herbert Papers at the University of Waterloo

In 1982 the University of Waterloo Library acquired the papers of John Herbert Brundage who writes under the pen name of John Herbert. Best known for his play Fortune and Men's Eyes which won the Chalmers Award in 1975, Herbert's papers occupy 15 linear feet and amply document the literary career of Herbert from his "juvenilia", beginning in 1940, to his most recently-produced play The Token Star (1980).

Most interesting to researchers will probably be the play with which Herbert's name is most often associated - Fortune and Men's Eyes - which has been translated into fourteen languages and produced in over 100 countries. Written in 1964 and first presented by The Little Room at the Actors Playhouse, New York in 1967, Fortune and Men's Eyes is present in all aspects in the collection and these materials reveal both the creative process and the critical aftermath. Included in the over 4 linear feet of archival records on this play are first draft manuscript, typescript revisions, preparatory notes entitled "Prison lingo" based on Herbert's experiences during six months in a reformatory in Guelph, programmes and posters from its first 1967 production to a recent appearance at Hamilton Place in 1974 as well as programmes of productions in France and Turkey. A total of 50 reviews of this play and of the later movie version are also available, including reviews of the two French translations as well as photographs and documentation on the MGM production.

Also included in the papers are recent dramatic efforts, records of work in fields other than drama, correspondence, records of the Garret Theatre Company, and documentation of Herbert's work on Union.

The Doris Lewis Rare Books Room now houses this extensive archive - one which documents the work of one writer and at the same time, provides researchers with a unique view of the development of drama and theatre in a Canadian perspective. Many insights remain in the papers themselves and await the diligent researcher while other insights are more obvious in the form of Herbert's recently-written comments on many manuscripts, reviews and envelopes in the collection. The Library is currently producing a catalogue of this archive for publication in 1984. Those wishing a copy (\$10.00) can order from Mr. Jorn Jorgensen, Library Business Administrator, Dana Porter Arts Library, University of Waterloo, Waterloo, Ontario, N2L 3G1 after September 1, 1984.

CBC Television Drama Scripts

York University Libraries have received a grant of \$30,000 from the Social Sciences and Humanities Research Council of Canada to prepare an index to the CBC-TV English language network television drama scripts that were deposited in the University Archives in 1979. The collection includes television drama scripts and production documents, financial records, reader's reports and correspondence of the corporation's drama department from 1952-1977. The materials are of value as a record of one form of theatrical production and as an example of the techniques of television drama. Among the Canadian writers and dramatists represented in the collection are: W.O. Mitchell, Mavor Moore, M. Charles Cohen, Stephen Leacock, Joseph Schull, Ted Allan, George Salverson, Brian Moore, James Reaney, George Ryga, Sinclair Ross, John Coulter, Al Purdy, Eric Nicol, Len Petersen, Bernard Slade, Gwethalyn Graham, Charles Israel, Lister Sinclair, Gratien Gélinas, Tom Hendry, Marie-Claire Blais, Tommy Tweed, André Laurendeau. There are also adaptations of works by British, European and American writers. The index will provide access to the scripts by author, title, producer, director, set designer, and composer. The project, to be housed in the University Archives, will be supervised by Rasma Rugelis, Assistant Director for Technical Services, and Hartwell Bowsfield, University Archivist.

For more information, contact: Rasma Rugelis (416)667-2272
Hartwell Bowsfield (416)667-3306

* * *

The December 1983 ASCRAT Bulletin contains three articles of interest to Association members: Mary Jane Miller's "CBC Television Drama: The Future and the Past", an address presented at an October 1983 CBC conference on the future of CBC television drama; Salem Alaton's "History in the Taping" (reprinted from the September 10, 1983 Globe and Mail), an account of the attempts to create a museum of Canadian broadcasting from 1963 to the present; and Michel Roberge's "Le Système SAPHIR des Archives Nationales du Québec", a description of the SAPHIR system used to inventory over 1,500 archival collections (public and private) of materials relating to the province of Quebec.

* * *

Public Archives Canada has published two guides and inventories of interest to Association members. Jean T. Guenette's bi-lingual National Film, Television and Sound Archives, published in the General Guide Series 1983, provides an introduction to and description of the archives, its holdings and other publications by the Archives. Since the description of holdings is very brief and general, it is necessary to consult the 1983 Inventory of the Collections of the National Film, Television and Sound Archives compiled under the direction of Jean T. Guenette and Jacques Gagné. It provides brief descriptions of interviews with such artists as Ken Gass, Amelia Hall, Tom Hendry and John Hirsch; CBC radio and TV holdings relating to the performing arts and tape recordings relating to non-media holdings housed in the Public Archives such as the D.D.F. and Canadian Theatre Centre collections. There is even an entry on the Association for Canadian Theatre History (No. 49) listing 3 hours and 35 minutes of tape recordings of the "proceedings of discussion sponsored by the Association for Canadian Theatre History in Fredericton on the archival preservation of broadcasting documents. This discussion led to the founding of the Association for the Study of Canadian Radio and Television May 25, 1977". Because the subject category "theatre" doesn't contain all entries relating to Canadian theatre and drama listed in the Inventory, it is advisable to check through the entire 27 page index.

Anton Wagner

* * *

NOTES AND QUERIES

Imperial Theatre, Saint John

The city of Saint John, once the busiest theatrical centre in the Maritimes, has been without a permanent theatre for more than a quarter of a century. In August of 1982, Jack MacDougall, a local businessman and amateur actor, set about to change this state of affairs. He offered the Full Gospel Assembly, proprietors of the 1300 seat former Imperial/Capitol Theatre (built 1913), a ridiculous one dollar down for an option to buy their building for one-million dollars within twelve months. The church agreed, and the option agreement was signed on 9 November 1982. One year later, the option was executed; and by 8 December 1983 the sale was completed. In the meantime, the Bi-Capitol Project Inc. had managed to raise one-million one-hundred and seventy-five thousand dollars exclusively from the private sector.

The composition of the Project's Board of Directors reflects the broad-based appeal and support of the venture. An accountant, a solicitor, a bank-manager, an architect, an artist, a photographer, an antique dealer, an employee of city hall, the manager of a shopping complex, a travel consultant, a salesman, the principal of a local high school that has been serving as the city's performing arts centre, the co-ordinators of drama and music at UNB in Saint John, and the Vice-President of UNB all contributed their various talents to make the project a success. Roughly half of the million dollar purchase price was raised in large corporate donations (including one of \$350,000 from the local Irving interests). The rest was raised from thousands of private donors in a variety of ways, again reflecting the "grass-roots" support for the project. A retired university professor organized a "one thousand prize raffle", and a woman on welfare sold buttons to raise one thousand dollars in order to endow a seat, with commemorative plaque, in the theatre. Local arts sponsors turned over the proceeds from visiting ballet companies; local high schools arranged benefit hockey games. The three political parties loaned their key organizers to a co-operative effort to canvass every household in the greater Saint John area. Throughout the fund-raising campaign the message was clear: the people of Saint John wanted a centre for the performing arts.

Having purchased the building, the Bi-Capitol Project Inc. has now to prepare for another round of fund-raising. The provincial and federal governments will be asked for funds to refurbish and restore the theatre according to the recommendations of a team of consultants to be selected by early March. In addition, the Project's board will be returning to the private sector in a five year effort to raise an endowment fund for the encouragement of local efforts in the performing arts. Everyone involved with the project hopes that restoration will be complete by late 1985, in time to celebrate the city's bi-centennial.

Mark Blagrove, UNB
Saint John
Director
Bi-Capitol Project

* * *

Scholar Awarded Molson Prize

Editor and scholar Frances G. Halpenny was awarded a 1983 Molson Prize, worth \$50,000, by the Canada Council at a ceremony in Hart House yesterday. The annual prize recognizes outstanding contributions to the arts, humanities and social sciences.

Dr. Halpenny, who has been associated with the University of Toronto Press since 1941, was appointed general editor of The Dictionary of Canadian Biography in 1969. To date, seven volumes of the work, which is recognized as a monumental enterprise in Canadian historical scholarship, have appeared, with an eighth scheduled for publication next month. She also was dean of the faculty of library science until 1978.

Reprinted from the Toronto Star, 3 November 1983.

* * *

Drama Through History Sourcebook

The PLAYBACK 200 FESTIVAL is an Ontario Bicentennial event that will showcase student plays about the province's colourful past. Associated with the Festival, a research project is underway which will compile and publish an annotated bibliography of source material and scripts pertaining to Canadian history. The Sourcebook will illustrate the inter-relationship of history and drama. History provides the source for drama; drama animates the understanding of history.

The first section of the publication, an annotated bibliography of source material including stories, poems, songs, diaries, letters, and pictures, will be useful at both elementary and secondary levels. This material will be selected on the basis of its potential for developmental drama: human and historical interest, conflict, and participation. As well as readily available texts the Sourcebook will also lead teachers to material not generally known. The second section of the publication will be an annotated bibliography of plays suitable primarily for secondary schools. This Sourcebook will provide a bibliography with more in-depth information on historical plays and suggestions for developmental drama material than is currently available.

For information contact: PLAYBACK 200, Box 1512, St. Catharines, Ontario, L2R 7J9. (416)468-3755.

This project is funded through the Canada Employment Development Branch.

* * *

The ASTR Younger Scholar's Prize

A prize of \$350 is offered annually for the best essay on a subject in theatre history written by a North American scholar presently untenured or unaffiliated and no more than seven years beyond the completed doctorate at the time of publication, or still a student. To be eligible, the essay must have been published in a refereed journal during the calendar year previous to the completion for which it is submitted. Both ASTR members and non-members may submit entries, but no author may submit more than one essay for a given competition. Essays may be submitted by their authors or by other persons on their behalf. Previous winners are ineligible.

Three copies of the submitted essay, together with full particulars of its publication and a statement of the author's eligibility, must be sent, postmarked by the DEADLINE of 15 MAY 1984, to Professor Cary M. Mazer, Secretary, American Society for Theatre Research, Theatre Arts Program/DI, University of Pennsylvania, Philadelphia, PA 19104. The winner will be announced and the prize presented at the November annual meeting of the ASTR.

* * *

Copies of the 57 page bi-lingual, illustrated loose-leaf publication ASSITEJ CANADA describing the work of its member theatre companies and services can be obtained from ASSITEJ CANADA, Case postale 190, succursale E, Montréal, Québec H2T 3A7. Publication price unavailable.

* * *

Information is sought on the Canadian engagements of Charles Dillon, actor, believed to have toured Eastern Canada end of May to, possibly, end of September 1861, and June - August 1866. He is known to have been in Toronto 1-22 June; Montreal 13-27 July and 4-14 September; and Quebec 7-20 August. He may have played a short engagement in the Vancouver area in June or July 1862. In 1866 he visited Montreal 25 June to 7 July, and is said to have played in St. John's, Newfoundland, in July or August that year.

Any information welcomed by Kathleen Barker, 21 Cooper Road, London NW10 1BG, England.

* * *

ANZACS - The Australian and New Zealand Association for Canadian Studies

ANZACS is an inter-disciplinary association which recognises and encourages the interest in Canadian Studies. Support is given to teaching and research in a number of areas, particularly in the social sciences and humanities, and particularly work that is of a comparative nature. Members of the Association come from diverse backgrounds and often offer a high level of expertise in a particular area, thus helping to expand general knowledge and appreciation of Canada, Australia and New Zealand.

Members of ANZACS are looking forward to the second conference to be held at the University of Canterbury, Christchurch, New Zealand. The conference dates are May 17-19, 1984, and the theme will be 'Regionalism and National Identity'. Papers from this conference are likely to be published in ANZACS journal, Australian-Canadian Studies. Some ACTH/AHTC members will likely be giving papers at this conference.

The main thrust of ANZACS is comparative studies of the three countries included in the Association's name. To reinforce and facilitate the link with Canada, not least through Canadians joining the Association, ANZACS has appointed an official Canadian representative, Dr. Gordon Ternowetsky. As well as answering enquiries about the Association and providing a direct link with it, Dr. Ternowetsky will handle subscriptions for the Association and also for the journal, Australian-Canadian Studies (at the reduced rate for Association members). The subscription rates, in Canadian dollars, are as follows:

Association membership:	\$17.50
Australian-Canadian Studies	5.00
(for Association members)	

These rates cover currency exchange charges and additional postal codes. Write to: Dr. Gordon Ternowetsky, Social Administration Unit, Faculty of Social Work, University of Regina, Regina, Saskatchewan S4S 0A2.

CALL FOR PAPERS

The 1984 Annual ASTR Meeting

The annual meeting of the American Society of Theatre Research will take place at Indiana University (Bloomington, Indiana) on November 16-18, 1984. The Executive Committee has set as a theme for the meeting, the following general

subject: REVIVALS, REVISIONS, AND REDACTIONS

Papers are solicited on any aspect of the subject. Proposals for panels and other presentations are also welcome. Presentations might deal with such matters as revivals of classic material in another age, dramatic adaptations or offshoots (e.g. King Lear and Bond's Lear), revisions of a text or production, or transference of a production from one playhouse or medium to another.

Deadline and Conditions: Papers or other proposals may be offered only by members of the Society. Papers must be no longer than 20-25 minutes in length.

Papers -- preferably full text -- or proposals should be submitted as soon as possible, but in no event later than May 1, 1984.

Submissions: All papers, proposals, and other communications should be sent to the 1984 Program Chair: Professor Albert Wertheim, Department of English, Indiana University, Bloomington, IN 47405.

* * *

Theatre Data Bank

With the assistance of the American Society for Theatre Research, the National Endowment for the Humanities, and the MLA, Brooklyn College has founded the Theatre Research Data Center, which will compile a computerized data bank of theatre resource materials and publish an annual International Bibliography of Theatre. The project's goal is a comprehensive, accessible data bank that will serve professional theater artists as well as scholars, teachers, and students of theatre. The first volume of the Bibliography, scheduled for publication in mid-1984, has been limited primarily to accessible American materials (new books and approximately 250 periodicals), but the project directors anticipate a steady expansion: they hope to include data on international materials and on resources other than books and periodicals, such as museum materials, archives, performance records, and catalogs of collections, and they intend to establish a center for on-line research. For further information, write or call the Theatre Research Data Center, Brooklyn Coll., Brooklyn, N.Y. 11210 (tel. 212-780-5998).

Editor's Note: A few Canadian periodicals are indexed as well.

* * *

Computers and the Humanities: Special Issue on Canadian Activities

At the invitation of Professor Joseph Raben, editor of Computers and the Humanities, one of the 1985 numbers of this journal will be a special issue devoted to activities in Canada. The guest editor will be Paul Bratley of the Université de Montréal. Papers for this special issue are invited from colleagues working in Canada on computing and the humanities, and from colleagues elsewhere whose work has a particular bearing on Canadian studies.

All submitted papers will be refereed before acceptance. Potential authors are invited to consult the "Information for Contributors" inside the back cover of a current issue of the journal. In particular, papers are acceptable in either English or French.

Please submit possible contributions to this special issue before 30th June 1984 to the guest editor: Paul Bratley, Département d'Informatique et de r.o., Université de Montréal, C.P. 6128, Succursale A, MONTREAL H3C 3J7
Telephone: (514)343-7478.

* * *

Computers Will be Given Away to Education Research Groups

Apple Canada Inc., a Canadian branch of the giant U.S. computer firm, is giving away free computers.

The company announced this week it has set up Apple Canada Education Foundation, a non-profit group that will take applications from organizations that will do research on computers and education.

Canadian groups that want any of the 62 computers - a total value of about \$250,000 - should fall into one of three categories, said Trudy Van Buskirk. The foundation is interested in groups that want to develop new educational software, groups that want to analyse the existing educational computer uses, and those that would explore new ways to educate with computers.

Any group that wants to apply should contact the foundation and complete a brief describing its aims, methods of research and timetable.

Reprinted from the Toronto Star, 25 November 1983, D19.

* * *

ACTH/AHTC MEMBERSHIP LIST

Additions and Emendations*

Individual Members

Janice Barlow
85 Henry Lane Terrace, #304
Toronto, Ontario M5A 4B8

Patricia Beharriell
203 Main St., Barriefield Vill.
Kingston, Ontario K7K 5S4

Patricia M. Benedict
Dept. of Drama
University of Calgary
Calgary, Alberta T2N 1N4

Sharon Blanchard*
3470 Stanley St., #402
Montreal, Quebec H3A 1R9

Tim Borlaise
Nain
Labrador, Nfld. AOP 1L0

Jane F. Bonin
Box 40091 USL
Lafayette, LA, U.S.A. 70504

* denotes an emendation to the list in Vol. 7, No. 1.

Mary M. Brown
Dept. of English
University of Western Ontario
London, Ontario N6A 3K7

A. Burke, Prairie Journal Press
Box 6997, Station G
Calgary, Alberta T3A 3G2

Arthur L. Davies
R.R. 1
Sharon, Ontario LOG 1V0

Robertson Davies
Massey College
Toronto, Ontario M5S 2E1

Paul Eck/Eck*
Talent Ass. Ltd.
#42-1967 Main Street
Hamilton, Ontario L8S 4P4

Robert Fairfield*
Box 488
Thornbury, Ontario NOH 2P0

Ian Fenwick
45451 Crescent Dr.
Chilliwack, B.C. V2P 1G5

Brian Forsyth
Min. of Cit. & Cult. Resource Centre
9th Floor, 77 Bloor St. W.
Toronto, Ontario M7A 2R9

Darcy Gordon, L.A.M.D.A.
Tower House
226 Cromwell Rd.
London, England SW5 0SR

Margaret Houghton
55 York Boulevard
Hamilton, Ontario L8R 3K1

Nigel Hunt
861 King St. W.
Toronto, Ontario M5V 1P2

Patricia Joudry*
C.P. 78
Saint-Denis, Sask. S0K 3W0

Christopher Innes
249 Winters College
York University
Toronto, Ontario M3J 1P3

Don Kerr
Dept. of English
Univ. of Saskatchewan
Saskatoon, Sask. S7N 0W0

Charles Kline
Theatre S.U.N.Y. Coll.
Plattsburgh, N.Y. 12901 U.S.A.

Daniel W. Ladell
Box 520
Stratford, Ontario N5A 6V2

Ian Lancashire
Erindale College
University of Toronto
Mississauga, Ontario L5L 1C6

L.H. Lawrence
Faculty of Arts
York University
Downsview, Ontario M3J 1P3

Denyse Lynde
Massey College
University of Toronto
Toronto, Ontario M5S 2E1

Scott McClellan
R.R. 2
Kilworthy, Ontario POE 1G0

Barbara McEwan
21 Damude Drive
Eonthill, Ontario LOS 1E0

Barbara McIntyre
201-139 Clarence St.
Victoria, B.C. V8V 2J1

Alison McNab
172 Alfred St., #2
Kingston, Ontario K7L 3K9

Lynn Morris
2206-221 6th Ave. S.E.
Calgary, Alberta T2G 4Z9

Donald Mullin
Dept. of Drama
University of Guelph
Guelph, Ontario N1G 2W1

P. Neilson (English)
Arts Bldg., 853 Sherbrooke
Montreal, Quebec H3A 2Z6

Leslie O'Dell*
Wilfred Laurier University
Waterloo, Ontario N2L 3C5

Jillian Officer
Drama
University of Waterloo
Waterloo, Ontario N2L 3G1

Patrick O'Neill
Mount Saint Vincent University
Halifax, Nova Scotia B3M 2J6

Linda M. Peake
70 Arundel Ave.
Toronto, Ontario M4K 3A4

James Reaney
English Dept.
Univ. of Western Ontario
London, Ontario N6A 3K7

D. Reid
Public Archives Canada
404 Louver Ave. E.
Ottawa, Ontario

Dorothy Rhyder
1420 W. 11th Ave., #603
Vancouver, B.C. V6A 1L2

Laurie Robertson
Box 651
Fort Smith, N.W.T. X0E 0P0

P.E. Rouyer
78 Rue de Doumerc
33000, Bordeaux, France

Judy Rudakoff
701 Austin St. N.
General Delivery
Gravenhurst, Ontario POC 1G0

Nigel Spencer
Champlain College
Lennoxville, Quebec J1H 1E4

P. Spensley
Concordia University
7141 Sherbrooke St. W.
Montreal, Quebec H4B 1R6

John Struthers
118 Lee Ave.
Toronto, Ontario M4E 2P3

Ann Stuart
40 Cartwright St., #2
London, Ontario N6B 2W4

R. Todd
Classics
U.B.C., 265-1866 Main Mall
Vancouver, B.C. V6T 1W5

Rémi Rourangeau
Univ. du Québec à Trois Rivières
Trois-Rivières, Québec G9A 5J1

G.D. Wagner
Dept. of Drama
Queen's University
Kingston, Ontario K7L 3N6

Erdmute Waldhauer
Dept. of Drama
Queen's University
Kingston, Ontario K7L 3G9

L. Anne Welwood
202-80 Richmond St. W.
Toronto, Ontario M5H 2A4

Bruce Whitehead*
Lumitrol Ltd.
5 Walker Ave.
Toronto, Ontario M4V 1G3

Institutions

Lib. Proc. Centre (Serials Div.)
2206 East Mall, U.B.C.
Vancouver, B.C. V6T 1Z8

Theatre Metro Toronto Library
789 Yonge St.
Toronto, Ontario M4W 2G8

Ralph Pickard Bell Library
Mt. Allison University
Box 1230
Sackville, N.B. E0A 3C0

Biblio. Ville de Montréal
Serv. Acquis.
5500 Fullum
Montréal, Québec H2G 2H3

Serials Library
University of Calgary
Calgary, Alberta T2N 1N4

For further additions see page 33.

Dict. of Canadian Biography
University of Toronto Press
Toronto, Ontario M5S 1A5

Hist. Res. Library D. of Culture
12845-102nd Ave.
Edmonton, Alberta T5N 0M6

Univ. of Victoria Library Serials
Box 1800
Victoria, B.C. V8W 2Y3

Univ. of Toronto Lib. Serials
130 St. George St.
Toronto, Ontario M5S 1A5

Vancouver Pub. Lib. Board Cont. Sect.
750 Burrard St.
Vancouver, B.C. V6Z 1X5

ACTH/AHTC

Conference Programme (Subject to revision)

University of Guelph, 3-5 June 1984

All meetings held in the Inner Stage, MacKinnon Building. Performances of Gone The Burning Sun also in the Inner Stage. Performances of Garage Sale in Massey Hall. Reception in University Centre, Room 103. Banquet at the Cutten Club (walking distance from campus).

Preliminary Program:

Sunday, June 3rd

8:30 - 9:15 a.m. Coffee

9:15 Welcome from President and Program Chairman

9:30 - 11:00 Theatre History: the 19th Century.
Chairman: Richard Plant

Patrick O'Neill and Hugh Wallace: "Theatre in Search of the Northwest Passage"

C.J. Skinner: "19th Century Variety Concert in Newfoundland"

11:00 - 11:15 Coffee

11:15 - 12:00	<u>Theatre History: the 18th Century</u> Chairman: Kathleen Fraser David Gardner: "British Garrison Theatre During The French Regime"
12:00 - 1:30	Lunch
12:30 - 1:15	<u>Garage Sale</u> (Massey Hall)
1:30 - 3:00	<u>Canadian Theatre: The Next Decade</u> Chairman: Ann Saddlemeyer Speakers: Urjo Kareda, Keith Turnbull, Richard Ouzounian, John van Burek.
3:00 - 3:15	Coffee
3:15 - 4:15	<u>Canadian Drama Anthologies</u> Chairman: TBA Speakers: Richard Perkyns and Richard Plant
4:15 - 6:00	Reception (Room 103, University Centre)
8:00	<u>Gone the Burning Sun</u> (Inner Stage)
<u>Monday, June 4th</u>	
8:30 - 9:00	Coffee
9:00 - 10:45	<u>Plays and Playwrights</u> Chairman: Denyse Lynde Denis Salter: "Michael Cook, Poet-Dramatist of the Rock" Robert Nunn: "The Interplay of Action and Set in the Plays of David Fennario" Lynn Morris: <u>"Billy Bishop: Pre- and Post-Broadway"</u>
10:45 - 11:00	Coffee
11:00 - 12:00	A public reading by Timothy Findley
12:30 - 1:15	<u>Garage Sale</u> (Massey Hall)
12:00 - 1:30	Lunch
1:30 - 3:00	<u>Towards a National Repertory</u> Chairman: Renate Usmiani Main Speaker: James Reaney, with responses from a panel of playwrights.
3:00 - 3:15	Coffee
3:15 - 4:15	<u>Guest Speaker</u> - TBA
8:00	<u>Gone the Burning Sun</u>

Tuesday, June 5th

- 8:30 - 9:00 Coffee
- 9:00 - 10:45 Religion, Philosophy and Drama
Chairman: TBA
1. Anton Wagner: "Herman Voaden's 'New Religion'"
 2. Sherrill Grace: "From Expressionism to Allegory: Notes on Two Brooker Plays"
 3. Aviva Ravel: "The Transmitted Plays of Patricia Joudry"
- 10:45 - 11:00 Coffee
- 11:00 - 12:00 Summer Festivals. Chairman TBA
- Jonathan Rittenhouse: "Festival Lennoxville, An All-Canadian History"
- Judith Rudakoff: "The Muskoka Theatrical Tradition"
- 12:00 - 1:30 Lunch
- 12:30 - 1:15 Garage Sale (Massey Hall)
- 1:30 - 3:00 The West
Chairman: Joyce Doolittle
- Jim Hoffman: "Bullock-Webster and the B.C. Dramatic School, 1921-1932"
- George Mann: "The Lethbridge Playgoers: the Sterndale-Bennett Era, 1923-1932"
- 3:00 - 3:15 Coffee
- 3:15 - 4:30 Annual General Meeting
- 7:30 - Banquet. (The Cutten Club, Guelph)
- Presentation of Honorary Memberships

SPECIAL EVENTS

The world premiere of Ken Mitchell's new play about Norman Bethune, Gone the Burning Sun (a co-production of the Guelph Spring Festival and Magnus Theatre), starring David Fox, directed by Brian Richmond.

Lunchtime performances of Gwen Pharis Ringwood's Garage Sale, directed by Denyse Lynde.

University Library exhibit of theatre archives (Shaw Festival, Phoenix, Tarragon and Open Circle theatres).

1984 Conference

Gwen Pharis Ringwood's The Garage Sale, a delightful comedy about life and loving, will be presented during the Learned Societies' Conference, running from June 2, 1984 to June 5, 1984. Performances for this one-act comedy will take place at Massey Hall, The University of Guelph, at 12:30 p.m. This production, produced by the Graduate Centre for the Study of Drama, University of Toronto, in conjunction with the Department of Drama, University of Guelph, will be free to general admission. It is hoped that conference members will bring their lunch to the performances which will last about thirty-five minutes.

For further information please contact:

L.W. Conolly, Department of Drama, University of Guelph, Guelph, Ontario N1G 2W1
or

Denyse C. Lynde, Graduate Centre for the Study of Drama, 4 Devonshire Place,
Toronto, Ontario M5C 2C9.

Membership List (continued)

J.A. Euringer
Dept. of Drama
Queen's University
Kingston, Ontario K7L 3N6

New York Public Library
111 Amsterdam Ave.
New York, N.Y. 10023

School of Dramatic Arts
University of Windsor
Windsor, Ontario N9B 3P4

Serials Dept. Library
University of Waterloo
Waterloo, Ontario N2L 3G1

Cahiers de Théâtre jeu A/S P. Lavoie
C.P. 1600 Succ. E
Montréal, Québec H2T 3B1

Bibliothèque Municipale Quebec
350 St. Joseph E.
Québec, Québec G1K 3B2

Playwrights Canada
8 York St., 6th Floor
Toronto, Ontario M5J 1R2

Library (Serials)
University of Saskatchewan
Saskatoon, Saskatchewan S7N 0W0

NEWSLETTER

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FALL 1984



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Officers of the Association

President
Richard Plant
Dept. of Drama
Queen's University
Kingston, Ontario, K7L 3N6

Vice-President
Jean-Cléo Godin
Dept. d'Etudes Françaises
Université de Montréal
CP 6128
Montréal, Québec, H3C 3J7

Secretary
Denis Salter
Dept. of Drama
University of Calgary
Calgary, Alberta, T2N 1N4

Treasurer
Mary E. Smith
Division of Humanities and Languages
Box 5050
Saint John, New Brunswick, E2L 4L5

Officers-at-Large

Guy Beaulne
100, Rue Notre-Dame est
Montréal, Québec, H2Y 1C1

Diane Bessai
Dept. of English
University of Alberta
Edmonton, Alberta, T6G 1X3

Joyce Doolittle
2108 Seventh St. S.W.
Calgary, Alberta, T2T 2X2

David Gardner
72 Admiral Road
Toronto, Ontario, M5R 2L5

Robert Lawrence
University of Victoria
Box 1700
Victoria, B.C., V8W 2Y2

Ann Saddlemeyer
Massey College
University of Toronto
Toronto, Ontario, M5S 2E1

Ranate Usmiani
Dept. of English
Mt. St. Vincent University
160 Bedford Highway
Halifax, Nova Scotia, B3M 2J6

The Association for Canadian Theatre History/Association d'histoire du théâtre au Canada NEWSLETTER is published regularly and is available to individual and institutional members of the Association which is a non-profit organization founded in 1976.

Editor: Kathleen D.J. Fraser

Contributors: John Ball, Heather McCallum, Richard Plant, Anton Wagner.

Please address correspondence to the Editor, Department of English, University of Western Ontario, London, Ontario, N6A 3K7.

Members are asked to report changes of address to ensure delivery of the Association's publications.

PRESIDENT'S REPORT

I am pleased to be able to begin my Report by commenting on the healthy state the Association is in. At the end of the 1983-4 year, we had a total of 228 members, which means that our Association is larger than over half the 80-or-so Learned Societies in Canada. More important than mere size, our membership is vital and active with a number of major projects underway, either conducted wholly under the Association's name or by members with the encouragement of our organization. Some of these -- the Theatre Museums Committee, the new Bibliography of Canadian Theatre -- are mentioned in the various Reports in the Newsletter. But there are many others. Association members are heavily involved in Canadian theatre research; they work hard for the development of live theatre in Canada, and carry on extensive publishing related to these areas. The Association gives evidence of being known and respected in academic, professional and other circles, and continues to receive the financial backing of SSHRCC.

The Annual Conference, this year at the University of Guelph, was a complete success, and is another indication of the vitality of the Association. We had a record number of 69 registered delegates in attendance, not to mention the many visitors to various of our sessions. The programme itself was of extremely high quality. (I might add that we also had the longest Annual General Meeting in our history. Is that another sign of a lively society? Whatever the answer, the marathon session was occasioned by the complexity and seriousness of the business matters facing our organization, and demonstrates the commitment the members have to a full discussion of our affairs.) On behalf of the Association, I wish to thank Len Conolly and Eugene Benson who organized the Conference. I must add a special thank you to Dr. David Murray, Dean of Arts at the University of Guelph, who contributed in many ways to the success of our programme. I would also like to thank George Luscombe, who as Guest speaker at our banquet, shared with us some of the history of his Toronto Workshop Productions and some of his personal dynamism that has made TWP such an important force in the development of Canadian theatre. Mr. Luscombe and Robertson Davies, who was unable to attend the banquet, were the recipients of Honorary Lifetime Memberships in our Association.

But all is not roses. Many of our 228 members have not yet renewed for 1984-5. We must work to see that they do. Equally serious are the implications of the SSHRCC plan for financial assistance to scholarly associations. Briefly stated the details are as follows: The Council, which provides our Administrative and Attendance Grants through the Canadian Federation for the Humanities, has had increasingly heavy demands made on its budget in the past few years. The Council has also been conscious of inequities in the funding system. In response, after long deliberations, SSHRCC has instituted a plan that offers funding to Associations for four-year periods, and evaluation of the Associations in order to qualify for financial support. It was described by Mme Viviane Launay, the Executive Director of CFH, at our Annual General Meeting, and is published in a number of different sources. As the plan is gradually put into effect, all Associations will find their grants shrinking. (Ours for '84-'85 is about 20% less than '83-'84.) The most significant drop is the result of money any Association pays for its journal being deducted from the total grant. Clearly, if the Association is to continue to function effectively, the shortfall must be made up. The obvious place is in membership

dues. The Council argues that if an Association is worth having, its members ought to be prepared to support it. The Council has further pointed out that other professions (medical doctors, lawyers, actors, stage designers, architects) pay much higher annual dues to support their professional Associations. It is argued that we should be expected to do the same. Your Executive has already begun discussing how to deal with the necessary changes, and shall be reporting to you in due course. In the meantime, you might steel yourself for increases in the annual dues over the next few years.

In addition, to work more easily within the SSHRC guidelines, the Executive, after considerable discussion, has carried a motion that the Association change its fiscal year to coincide with the calendar year. This motion involves a change in our Constitution. Article XX (the Constitution was published in the Newsletter, Vol. 5, No. 2) requires that an amendment to the Constitution be "circulated in writing at least three months prior to the Annual Meeting" at which the amendment is to be put to a vote.

The Executive hereby gives notice of its motion that Article XX of the Constitution be amended to read: "The Association shall have a fiscal year commencing January 1 and expiring the end of December or as otherwise determined by the Executive."

This motion will be on the agenda at the 1985 Annual General Meeting.

Most of the other business on which I have to report is carried in the Secretary's Report and other items in the Newsletter. The following points, however, require my mention.

Item 2b of the Annual General Meeting Report speaks of a letter protesting the under funding of Ontario universities. In accordance with the wishes of the assembly, I provide you with the text of that letter as sent to Dr. Bette Stevenson, Minister of Education, and to Dr. Edmund Bovey, Chairman of the Bovey Commission:

14 August 1984

Bette Stevenson
Minister of Education
Queen's Park
Toronto, Ontario

Dear Dr. Stevenson:

At the Annual General Meeting of the Association for Canadian Theatre History/Association d'histoire du théâtre au Canada, the assembly instructed me, as President, to write to you expressing the Association's concern over the inadequate level of funding being provided to Ontario universities. Understanding that many individuals, in fact whole sectors of the Ontario population, are facing serious financial restraints at present, we are not asking that an unreasonable allocation of resources be made for post secondary education. However, it does not seem reasonable to us that Ontario, which once had the most effective educational system in the country, should have allowed it to erode. Since 1972, the erosion of government support has represented a

proportionate loss of 23% (approximately 326 millions in total) at the same time full-time enrolment has increased by 52%. Statements from your office to the effect that our university system is not seriously threatened are wrong. Many of us work in the system and can see the disastrous, but often subtle changes taking place that imperil the future.

When we are in our university libraries, we cannot help notice the deterioration of library collections and facilities as a recent result of understaffing and other restrictions imposed by financial constraints. Areas in the humanities are particularly in danger. That is true not only in libraries, but all across university activities. If we cannot afford to school our youth in the arts, for example, we shall lose the force of unprecedented growth in refined cultural expression we have seen, especially in the past two decades. Ontario will return to the uncultured - indeed, anti-cultured - state it was in merely forty years ago. Here I refer not only to the force of the artists themselves, but to the vitally important young people making up an enlightened, civilized audience that draws its strength and inspiration from artistic experience.

These dangers grow in strength over forty years, but do not show themselves readily at first. However, signs of serious disrepair in our universities exist which even the least observant individuals can see. Ontario has the highest tuition fees in the country and spends approximately \$1500 less per student than the average nine other provinces. Ontario was second last in Canada in expenditures per student. The presence of over 1300 students in one classroom cannot be conducive to successful higher learning. But these are simply a few examples from what could be countless.

Again, I stress that we are not expecting unreasonable amounts of public funds. But matters at present are unreasonable. We urge you to do your utmost to establish Government priorities that take into account the essential nature of a strong, multifaceted university system. We ask you to fight more strenuously to ensure that Ontario's youth are not placed at the disadvantage of being unschooled, unsophisticated in a world that every day requires an increasingly civilized response if we are to survive.

Sincerely,

Richard Plant
President, ACTH/AHTC
Department of Drama
Queen's University

I urge you to add your support to this campaign. Write to Bette Stevenson. It is amazing how politicians pay attention to the flow of mail on different issues.

A similar urging can be made about the matter of a user fee instituted by the Stratford Festival Archives. The fee is likely to be crippling for detailed scholarly research in the Archives, particularly for graduate students. I have

written on behalf of the Association. But you too could write to John Hirsch and Mr. Oliver Gaffney, President, Board of Directors, Stratford Festival, Stratford, Ontario N5A 6V2, to protest the fee.

I would like to draw your attention to our 1985 Annual Conference which is scheduled for 30, 31 May, 1 June at the Université de Montreal. Jean-Cléo Godin has agreed to look after local arrangements. You will see a "Call for Papers" in this Newsletter. The Conference will coincide with the Congress of the International Theatre Institute which brings together thousands of theatre people from all over the world. The ITI activities are scheduled for 1-4 June in Montreal and 5-9 in Toronto. Our ITI representative is Anton Wagner, who will be reporting to you as information is available. It looks to be an exciting Conference, so make plans to attend. Better still, make plans to participate.

Before ending my report, I wish to pay tribute to three members of the Association who died during the past year. Gwen Pharis Ringwood, who became an Honorary Member in 1983, died shortly before the Conference in Guelph. In the Newsletter you will read Geraldine Anthony's eloquent tribute which she delivered on behalf of the Association at the Conference banquet. The last Newsletter carried an equally moving tribute to Pere Emile Legault, also an Honorary Member and another cornerstone of modern Canadian theatre. Now, it is with great sadness that I draw your attention to the passing of an admired scholar and humanist, Mary Brown of the University of Western Ontario. Kathleen Fraser, a friend and colleague of Professor Brown, has offered a tribute on behalf of the Association. It is printed in this Newsletter.

In closing, I can only be optimistic, despite the note of sadness sounded by the deaths of these important figures, and despite the ominous rumblings of the various forces threatening our Association's collective concerns. I am buoyed up by the energy and vitality of our membership, by the extreme co-operation among us as colleagues, and by the nature of the goals we can work toward with great promise of success in the future.

Richard Plant
President

SECRETARY'S REPORT ON THE ANNUAL GENERAL MEETING, UNIVERSITY OF GUELPH, 5 JUNE 1984

The AGM provided a tidy summary of the various ongoing activities of the Association. As always, there was concern about the chronic underfunding of teaching and scholarship. Fortunately, largely as a result of lobbying by academics across the country as well as associations such as ours, SSHRCC has received an additional \$5.9 million for the current budget year. Nonetheless, the membership felt strongly that we must continue to press all levels of government for better funding and more equitable income tax regulations for both active research scholars and creative artists. Viviane Launay of CFH (our guest for part of the meeting), reported that the proposed competitive system of funding for scholarly associations has definitely been abandoned in favour of a system which will allow associations to arrange their affairs according to five-year plans including regular assessments. She also pointed out that

pressure is being brought inexorably to bear to increase membership fees.

On the research and publication side, the Association's house is clearly in good order. It has been arguing the case for a significant number of entries on Canadian topics in the forthcoming Cambridge Encyclopedia of World Drama. The Theatre Museum plan is gradually moving forward. Funds are being actively sought for a feasibility study. The journal Theatre History in Canada continues to improve in quality. Ann Saddlemeyer urged members to work hard to increase subscription numbers. The bibliography project is receiving funding from SSHRCC and data are being accessed regularly. We will continue our cordial relations with other theatre research associations such as IFTR, though whether or not we will re-join the latter is still a moot point.

The work of the Association will be carried on by the new Executive: Robert Lawrence (B.C.), Joyce Doolittle, Denis Salter, and Diane Bessai (Prairies), David Gardner and Ann Saddlemeyer (Ontario), Guy Beaulne (Québec), and Mary Smith and Renate Usmiani (Atlantic Provinces). Jean-Cléo Godin will become Vice-President and Richard Plant will continue to serve as President. Warm wishes were extended towards all former members of the Executive and to those who had allowed their names to stand for election.

Denis Salter

TREASURER'S REPORT

STATEMENT OF RECEIPTS AND DISBURSEMENTS

YEAR ENDED FEBRUARY 29, 1984

Cash on hand March 1, 1983	855.41
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RECEIPTS

Memberships	3,650.30
Grants	6,927.00
Conference	384.00
Banquet	886.45
Interest	63.09
Low Life (Sale of books)	20.00
U.S. Exchange	8.98
	12,795.23

DISBURSEMENTS

Vancouver conference		4,053.77	
Vancouver banquet		889.55	
Executive meeting in Toronto		3,024.95	
Newsletter		1,085.95	
A.C.T.H. Journal		1,728.00	
Membership	I.F.T.R.	-	
	I.T.I.	-	
	C.F.H.S.	763.00	
	H.T.Q.	-	763.00
Postage, supplies & other expenses		<u>504.93</u>	
		12,050.13	<u>12,050.13</u>
CASH ON HAND FEBRUARY 29, 1984			745.10
Cash on hand March 1, 1983			855.41
Total receipts March 1, 1983 - February 29, 1984			11,939.82
Total expenses March 1, 1983 - February 29, 1984			<u>12,050.13</u>
Total on hand			<u>745.10</u>
Bank			
Low Life Account			776.60
Chequing Account	18.50		
Outstanding cheque	(50.00)		<u>(31.50)</u>
			745.10
Annette Saint-Pierre			
Treasurer 1983-84			

REPORT ON THEATRE HISTORY IN CANADA

Many of you will have noticed that with the second issue in 1983, we changed printers. Because Hunter Rose was experiencing financial problems, it was necessary for us to call for quotations, and the University of Toronto Press was chosen. The changeover has meant some delays and some difficulty in adjusting to length type but we are very pleased with the move, especially since the Press now does the paste-up of the Journal.

We have received grants again this year from the Ontario Arts Council and SSHRCC, and the two universities, Queen's and Toronto, continue to provide further assistance, both financially and with student assistants. We are particularly pleased to have Natalie Rewa continuing as Editorial Assistant for another year, especially since Ann Saddlemeyer goes on sabbatical in 1984-85 and Richard Plant plans to be on leave the following year. Both editors will continue to work on the journal during their leaves.

We still require the assistance of the members in encouraging submissions, both in French and English, and in increasing subscription sales. We urge all members to make certain that their institutions subscribe to the journal, and to distribute flyers about the association and the journal when travelling to conferences.

A decision was made by the Board of Management this spring to offer a small honorarium to contributors; the honorarium very modest (\$30 for articles, \$15 for reviews), but we feel it establishes a principle.

And finally, we are gratified to learn that two articles from Theatre History in Canada/Histoire du théâtre au Canada are among the eight nominated for the superior article or monograph on theatre published in English during 1983, an international competition sponsored by the American Theatre Association which drew nominations from the United States, England, Scotland, and Canada. Our nominees are Carol Budnick for "Theatre on the Frontier: Winnipeg in the 1880's", and Mary M. Brown for "'Pepper's Ghost is Tearing its Hair': Ottawa Theatre in the 1870's" in tandem with Mary M. Brown and Natalie Rewa, "Ottawa Calendar of Performance in the 1870's". Announcement of winner has not yet been made.

Ann Saddlemeyer

CANADIAN FEDERATION FOR THE HUMANITIES

As your representative to the Canadian Federation for the Humanities, I am happy to report that through strenuous negotiations, assisted immensely by letters from individuals and Associations across Canada, CFH played a large role in convincing SSHRCC to replace its plan for competitive disbursement of grants to Learned Societies. Under the new plan, eligible Associations will apply for funds on a four-year basis. Each Association is to be evaluated according to criteria established by a committee of CFH and SSHRCC members. This same committee will establish the funding formula. ACTH/AHTC is eligible for funding and will be evaluated in 1986. In the meantime, we are permitted to apply for grants on an annual basis.

This new plan is clearly much fairer than the competitive one, and is the result of over three years of lobbying and negotiating by CFH on our behalf. CFH has also lobbied at the Government level for SSHRCC's "Five-Year Plan" which calls for Government to allocate much-needed new or increased funds in six areas: independent research, national research institutes, national research fellowships, research collections in university libraries, aid to small universities, and the establishment of a national research communications network.

Among its other many activities, CFH continued in 1983-4 to administer the Aid to Scholarly Publishing Programme. Through it, CFH was able to assist the publication of 87 volumes during the year. But in keeping with the tone of the times, the Programme continued to face budgetary problems. As a result, CFH has set up a Task Force to explore ways of providing the essential service the Programme offers, but at reduced costs.

In short, CFH has proven in 1983-4 to be a muscular force successfully supporting the scholarly associations in Canada.

Richard Plant

REPORT ON THEATRE MUSEUM FEASIBILITY COMMITTEE

The committee estimated that \$50,000 would be required to conduct a feasibility study in the detail required. \$30,000 of this has been promised by the Bronfman Foundation, \$10,000 of it given without condition last December, and the further \$20,000 to be given providing the matching funds can be found within this calendar year, 1984. The Graduate Centre for Study of Drama has in addition guaranteed office space in the Journal office and use of equipment such as typewriter.

The terms of reference which were hammered out at lengthy meetings over the past year have since been revised with the assistance of the officers of the Heritage Branch, Wintario, according to the guidelines of the Museum Assistance Programme, National Museums of Canada. Our objective is to have the feasibility study completed in time to take advantage of the presence of international scholars attending the ITI meetings in June 1985.

We have made various applications to find the \$20,000 still required and have been rejected by the Ivey Foundation, the MacDonald Stewart Foundation, the Alberta Ministry of Culture, Wintario, and Rothman's. We do have several applications still pending, including to the Cultural Initiatives Programme, and we have recently applied to the Museums Assistance Programme.

In order to qualify for the Museum Assistance Programme, it was necessary to divide our feasibility study into two parts and to call for consultants' proposals. Phase One can begin this summer; it will entail preparation and distribution of questionnaires to analyse public response to the project, including prospective users, donors, scholarly and theatrical communities, and members of the general public. The Association members will be called upon to assist by providing the consultant and committee with names and contacts across Canada in order to make this distribution of questionnaires as complete and useful as possible.

Phase Two, which cannot begin before October 1st and for which we still need funding, will use the results of the questionnaires to prepare museum philosophy, collection and institutional development, capital and operating costs, and implementation. At this stage recommendations concerning the nature of the museum (one or many, etc.) will be made.

It will be necessary for us to add further members to the committee, including museum and professional theatre people.

Ann Saddlemeyer

IN MEMORIAM

Gwen Pharis Ringwood

Just two nights before she died, I was privileged to have a brief telephone conversation with Gwen Pharis Ringwood. I said to her: "Gwen, we love you dearly. You have been a bright light in all our lives." She replied in her usual self-effacing way, "I never knew that, Sister Anthony."

With the death of Gwen Pharis Ringwood, we experience also the passing away of that unique, pioneering spirit in Canadian dramatists, which, by dint of hard work in makeshift theatres with amateur companies, had willed the birth and gradual evolution of regional drama in Canada. Those early 20th century Canadian playwrights and directors - people like Elizabeth Sterling Hayes, Allan Andrews, Emrys Jones, Esse Ljungh, Merrill Denison, John Coulter and countless others - laid a solid foundation for theatre in widely scattered communities throughout the Canadian West as well as in the East. Gwen Pharis Ringwood was one of these.

But what distinguished her life and career above so many others, was not just the single-mindedness of the dedicated artist, but her humanistic vision which infused all her plays. Gwen Ringwood valued the human spirit. In a letter written to me in 1978 she said:

"Somewhere just beyond one's fingertips there always seems to lie the subject, the theme, the people who will say something pertinent, and relevant to the human situation, if one can find it and say it all simply and dramatically and honestly." (October 15, 1978)

I believe she saw that as her goal - to express within her plays the depth and warmth and humour of human beings caught in life's incongruous situations. She was gifted to re-create not only the tragic moments of life, but more powerfully still - the comic moments - the risibility that lifts human beings above other forms of life. We think of the incomparable Widger in Widger's Way who delighted her because he wanted to grow, would give and pull back, give and pull back. We think of the comic relationship of the Ukrainian Wasyl Nemitchuk and his wife, Olga, in A Fine Colored Easter Egg. There the real space between people of unlike minds can be measured, appreciated, and heard. We think of her latest play, The Prisoners, and its theme of the brotherhood of man. Gwen Ringwood saw men and women like Widger and Wasyl and Olga, as small and comic, full of inconsistencies, false hopes and false promises - down today, up tomorrow - but still carrying on in their quest for a better life.

It is unnecessary this evening to recall all of Gwen Ringwood's accomplishments - her numerous stage and radio plays, her children's drama, short stories and two novels, her 50 years of writing, teaching, adjudicating, directing and producing plays, her educating of whole communities to an active participation

in theatre, the many awards and honorary degrees she recently received in belated recognition of her work. Her legacy to us is not just in her accomplishments but in the inspiration of a woman who had become a whole human being.

We all knew Gwen Ringwood - the heroic woman as well as playwright. Tonight let us stand in silent homage to her undaunted spirit which will continue to live on in Canadian theatre. Let us toast that spirit which we have been so privileged to have known. To Gwen Pharis Ringwood - our gratitude!

Geraldine Anthony

Tribute delivered at the ACTH Banquet in Guelph

Mary Markham Brown

With much personal sadness, I note for ACTH members the passing of Mary M. Brown in July. Mary was a respected member of the University of Western Ontario Faculty -- Assistant Chair of the Department of English and later Assistant Dean of Arts. I believe, however, she would like to be remembered by theatre historians for the following reasons.

Like many of us, Mary's interest in theatre history evolved from other activities: practical dramatic work and academic experience. In the fifties, she was a producer for CBC Radio. She was involved as an actor, designer and director in many amateur theatre productions in Kitchener-Waterloo and London in the fifties and sixties. In addition, she served on numerous theatre committees in London on- and off-campus. Her involvement in the cultural life of the area developed into an interest in the active, rich past of our local theatre.

Mary's academic work in nineteenth-century Canadian literature led naturally to the discipline of theatre history. Mary presented, published and wrote numerous papers in her particular area of interest, nineteenth-century Ontario theatre history; some of these papers will appear posthumously. She had a sound sense of the historical, social and cultural background of Victorian Ontario. Her theatre research was always thorough and excellent, but I will never forget her lively approach:

"The preposterous puffs and the self-conscious reviews of the period require the historian to exercise all his critical faculties. It would be a mistake, however, to disregard the exaggeration, the adulation, and the moral tone. Now that the Victorian theatre has become respectable -- again -- perhaps it will be possible to enjoy our past. We may even be allowed a little discreet envy for all those glories that are gone."

Mary refused to forget the delight of our field; she had a talent for bringing the Victorian stage to "life". In addition to her lively contributions to our scholarly area, Mary's enthusiasm for Canada's theatrical past made her a strong supporter of the Canadian Theatre History Research Project. She was also a founding member of the Association for Canadian Theatre History.

Last, and perhaps most important, many of us will remember Mary as a humanist: she gave generously of her knowledge and provided much imaginative encouragement to scholars, particularly younger ones. She will be missed.

Kathleen D.J. Fraser

1984 CONFERENCE - SUMMARIES OF PAPERS

"British Garrison Theatre in Canada During the French Regime"

While French-language theatre begins with Le Théâtre de Neptune at Port-Royal in 1606, French military garrison entertainments probably date from Frontenac's winter seasons at Château Saint-Louis in Québec City during his first administration, 1672-82 (although none are dated). Certainly there was French garrison theatre under Frontenac during his second term of office, in the 1690-94 period, culminating, of course, in the infamous "L'Affaire du Tartuffe".

It is presumed that English-language theatre in Canada dates officially from 1768 when the Mills/Giffard Company of professional strolling players left North Carolina to visit Halifax for an extended autumn season. Indigenous British garrison performances were seen in Halifax in April 1773 (The Suspicious Husband and The Citizen), and in Montreal in 1774 (when the amateur officers played Molière in French). New research, however, derived from the papers of Jean-Paul Mascarene, a former lieutenant-governor of Nova Scotia, indicates that British garrison amateurs performed twice during the winter of 1743-44 at Fort Anne, Nova Scotia. Again this time from a New England diary, we learn of two more garrison performances at Louisbourg, Cape Breton Island, in the spring of 1759. These four garrison occasions occurred, therefore, when most of Canada was still, ostensibly, a colony of France. Not forgetting his previous conjectures that there were probably unrecorded English-language mumming entertainments at St. John's, Newfoundland, as early as August 1583, David Gardner postulated the winter of 1743-44 as a new starting-date for recorded English-language theatre in Canada. Ironically, if true, the Annapolis Basin in Nova Scotia, site of Port-Royal (now Lower Granville) and Fort Anne (today's Annapolis Royal), would serve as the cradle for both the French and the English theatre traditions in Canada.

David Gardner

"The Nineteenth-Century Newfoundland Variety Concert"

The community concerts were essentially theatrical events which employed the variety and revue style of presentation for programmes consisting of songs, recitations, dialogues, short plays, and dramatic readings. They were organized, directed, and produced in the villages throughout Newfoundland as a celebratory event at Christmas and during the winter months. The concerts were intended to raise money in order to provide financial assistance to the poor and needy, to maintain upkeep of church and school; and in so doing ensured some degree of self-sufficiency and contributed to the cohesiveness of the community as a whole.

Using materials from two nineteenth century newspapers, Twillingate Sun and The Harbour Grace Standard, as well as from the Memorial University of Newfoundland Folklore and Language Archive, this paper examines the one formal dramatic practice common to all parts of Newfoundland since the 1860's in terms of the content, the presentational style, directorial and organizational methods, and the audience reaction to this popular form of entertainment.

Chesley Skinner

"Michael Cook: Poet-Dramatist of the Rock"

Michael Cook has described Newfoundland as a threatened dying culture. Its unique language is gradually being supplanted by a bland, homogeneous North American mode of speech. The resulting conflict forms one of the recurrent themes of Cook's playwriting. But his interest in language has much deeper, existential implications. For many of Cook's central characters language is the main way in which they form their identities and ensure their survival. In the primeval struggle against the harshness of both the Rock itself and the Atlantic Ocean, a mastery of language can be essential: Old Skippers, for example, used to remember safe sailing routes by arranging their names into a song which they then committed to memory. Hence the rich oral tradition of Newfoundland owes as much to practical expediency as it does to poetic imagining. This paper analyses these and related issues with reference to the playwright's major stage and radio plays from Colour the Flesh the Colour of Dust to The Gayden Chronicles. Additional primary source material is drawn from the Michael Cook Papers at the University of Calgary.

Denis W. Salter

"The Interplay of Action and Set in the Plays of David Fennario"

The paper is about the creative collaboration between Fennario and the stage designers with whom he has worked at Centaur Theatre. Fennario chooses the physical setting for his dramatic actions very carefully. It may be that the extremely high quality of the sets designed by Felix Mirbt (On The Job), Barbra Matis (Nothing To Lose, Balconville), and Guido Tondino (Moving), owes something to the fact that he has given them scripts which demand a set that never disappears into the background but is as present, one could almost say, active, as the performers themselves.

Fennario's plays are informed by Marx's central emphasis on the man-made nature of the world we inhabit. He presents this product of human labour, a lived-in environment, in such a way that it can be read as a system of signs indicating both the process of its creation and the social and economic relations among those who use it, and underlining as well, or ironically counterpointing, the behavior and consciousness of the characters, for Fennario extends the concept of the environment as man-made to include the action we see on the stage. The set doesn't sit there: it is a place in use, and it is used by the people who inhabit it--it is still in the process of being made, either to stay the same or to change. The set of a Fennario play is not presented as something fixed

and immutable but as the evidence of a continuing dynamic process.

Robert C. Nunn

"Herman Voaden's 'New Religion'"

The current critical perception of Herman Voaden's theatre work has been blurred to a great degree by a failure to distinguish between the form and content of his dramas. My paper analyses the religious/philosophic content of Voaden's works, what he himself referred to as "my new religion", which is expressed by, and elucidates, the complex symphonic expressionist form of his playwrighting and production style: the blending of realistic and poetic choral speech, music, lighting, dance and non-realistic movement and set design into an artistic whole.

Because the majority of Voaden's plays remain unpublished and his work in the theatre is just beginning to be analyzed in detail, there has been a tendency simply to identify symphonic expressionism with the Expressionist movement in the arts. An examination of the extensive Voaden papers in the York University Archives reveals, however, that symphonic expressionism was the result of Voaden's own search for meaning, had a strongly subjective, autobiographical basis, and developed in the 1920's in a very specific Canadian cultural context whose cultural nationalism, philosophic idealism and abstract and symbolist aesthetic were shared by other leading cultural figures such as Roy Mitchell, Lawren Harris, Arthur Lismer, Bertram Brooker, Augustus Bridle and F.B. Housser.

On a philosophic, thematic level, symphonic expressionism was Voaden's "Gateway to the Divine" with which he sought to transcend human mortality and the "world of fact" to capture and embody the eternal neo-platonic "vision of the good" of a greater metaphysical reality. On a formal level, symphonic expressionism sought to create "elevated thought and feeling", "supremely exalted statement", "lyrical intensity", "spiritual release", "uplifting vision" and "flashing revelation" in order to "open wide the doors of beauty and imagination" to enable poetry and ecstasy to live on the stage.

Anton Wagner will be defending his thesis on "Herman Voaden's Symphonic Expressionism" at the Drama Centre, University of Toronto, in October. He has been awarded a S.S.H.R.C.C. post-doctoral fellowship. His research project, "Cultural Nationalism and English-Canadian Theatre and Drama, 1919-1949", will be based at the York University Theatre Department.

"From Expressionism to Allegory: Notes on Two Plays by Bertram Brooker"

In this paper, two plays written by Brooker and produced by Herman Voaden - Within in 1935 and The Dragon in 1936 - were discussed. Attention was paid to the influences at work in the two one-act plays (in particular, that of Edward Gordon Craig) and comparisons were made with Andreev and Evreinov in order to distinguish the expressionistic and allegorical aspects of Brooker's plays. Reference was made to the MSS in the Voaden Collection at York and the Brooker

Collection at The University of Manitoba. Although detailed analysis of the productions given these plays was not possible, it is clear from newspaper reviews by W.S. Milne, Lawrence Mason and Augustus Bridle, and from Voaden's own description of the plays, that they were highly innovative and were quite successful on the stage. Voaden considered both to be fine examples of expressionist theatre. A Canadian context was briefly sketched with reference to the ideas of Voaden, Roy Mitchell and to Theosophy.

Sherrill E. Grace

"Festival Lennoxville: An All-Canadian History"

From its inception in 1972, Festival Lennoxville attempted to become a major Canadian summer festival. Located at Centennial Theatre on the Bishop's University campus, Festival Lennoxville was founded by two professors of the newly-formed Department of Drama - William Davis and David Rittenhouse. Until its aborted end in August 1982, the Festival produced a repertoire of Canadian drama directed, acted, and designed by Canadians.

From the outset, Festival Lennoxville's production intentions were clear: to be as polished and professional as they could possibly be. They produced serious and controversial plays - Captives of the Faceless Drummer, Hosanna, The Blood is Strong - not usually associated with summer theatre. William Davis, who served as artistic director for the first six years, did his best to attract important Canadian artists to act, direct, and design for Festival Lennoxville.

His successor, Richard Ouzounian, altered the focus of the Festival during his three-year stint as Artistic Director (1978-80). Ouzounian expanded the season and produced plays (a musical, a thriller) more conventionally associated with summer theatres in order to make major break-throughs in box office figures. In the end the plan didn't work.

In its last years (1980-82) Festival Lennoxville had no real focus. It was no longer securing the full support of the Canada Council, the private foundations, and the University that it had so successfully received in its initial years. A lack of local support, non-resident artistic directors, and a dwindling anglophone population were further factors weighted against the Festival. Finally, a disastrously disorganized final season led to a huge deficit and the closing of the Festival.

Festival Lennoxville may have been able to continue longer, as other summer theatres have done, if it had not tried to be so big or important. But it would not have been the challenging and committed festival it was if it had lowered its sights.

Jonathan Rittenhouse

"The Muskoka Theatrical Tradition"

Upon examination of the professional theatre companies which have been part of the fifty year tradition of summer theatre in Ontario's Muskoka region, it

becomes apparent that there is, in particular, one striking similarity in their mandates: From the John Holden Players to today's Muskoka Festival, the resident theatrical troupe has always advocated the training of young Canadian professionals in the hopes of strengthening the Canadian theatre industry.

This paper focuses on the five main periods in the development of theatre in Muskoka: 1934-42, the John Holden Players (Actors' Colony Theatre); 1947-54, the Straw Hat Players; 1955-66, the new Straw Hat Players; 1967-71, the Interim Years; 1972-1984, the Muskoka Festival. Specific examples are presented of the traditions and policies maintained and developed by each resident company, and of the continuing support of the local population.

From the modest beginnings of 1934, theatre in Muskoka has grown to the point where the next phase would seem to be the quantum leap from local festival to national showcase. With a minimum of 50% Canadian content being performed on mainstage by two separate companies, and three touring companies operating in ten venues within the region, the Muskoka Festival is about to expand even further -- the town has provided the land for a new 900-seat musical theatre complex overlooking Muskoka Bay. Of the ten plays produced this season, eight are Canadian, and six of these are new works.

It becomes clear, then, that the dreams of the Holden Players and the Straw Hat Players are being realized through the current Muskoka Festival. This is a Canadian festival whose primary goal is to aid in the forging of a distinct identity for Canadian theatre; a goal which has been inspired, nurtured and supported by the members of each successive generation of Muskoka theatre. This is, above all, a theatre whose mandate and accomplishments through the fifty years of operation have truly made our future not only possible, but probable.

Judith Rudakoff

"L. Bullock-Webster and the B.C. Dramatic School, 1921-1932"

During the decade following World War I British Columbia had its first Theatre school. Begun in Victoria in 1921 and directed by L. Bullock-Webster, who had worked in the British Theatre for the Sir George Dance productions, the B.C. Dramatic School was a multi-purpose operation designed to service the needs of the community -- which also included, from 1924, the city of Vancouver. Playreadings, lavish outdoor productions, "Dramalogues" and small recitations were held with great community involvement. The director was a many-talented guiding force in the School and in the West Coast dramatic community. Bullock-Webster brought many notable theatrical visitors to his School (the School's patron was Sir John Martin-Harvey) to address the pupils and guests. He was sympathetic to the development of a Canadian theatre and encouraged Canadian drama. He was himself a published playwright.

This paper surveys briefly the life and vision of L. Bullock-Webster, the operation of his theatre school in post-WWI Victoria, and concludes with some assessment of the School's accomplishments.

James Hoffman

"The Playgoers' Club of Lethbridge: The Sterndale-Bennett Era 1923-1932"

E.G. Sterndale-Bennett published an article, "The Amateur Stage" in the Lethbridge Herald on January 13, 1923, in which he outlined the important role of a playgoers' club; i.e., to raise the community level of theatrical knowledge and appreciation and to work for the improvement of amateur operatic and dramatic performances. Specifically, the club should: 1) attract, disseminate information about, endorse and attend worthy professional productions; 2) produce high quality amateur productions; and 3) train and develop dramatic and musical talent through "Little Theatre" activities.

By February 15, 1923, officers of the Lethbridge Playgoers' Club were elected and a constitution was adopted which incorporated most of these objectives.

For ten years, E.G. and Mrs. Sterndale-Bennett directed most of the Club's productions. Sterndale-Bennett directed six of the seven musicals and four of the five major plays, whereas Mrs. Bennett directed approximately ninety percent of the forty one-act Little Theatre presentations. They also directed all of the provincial festival productions (1930-1932). In 1929, Sterndale-Bennett conceived the idea of the Alberta Drama League and in 1932, he represented Alberta at the organizational meeting of the Dominion Drama Festival Committee.

Talented leadership, committed involvement by a core of approximately forty active members, excellent performing facilities and enthusiastic community response helped lay the foundation for an organization which continues to function actively today.

George Mann

PRESENTATION OF AN ACTH HONORARY MEMBERSHIP TO ROBERTSON DAVIES

A man of many kingdoms and himself one of the bright particular chapters in the history of Canadian culture, Robertson Davies has enjoyed many careers, practised many arts, and, like his heroes Mr. Punch and Don Quixote, tweaked many a nose while celebrating the greatest and most magical of dreams. His publications include novels (seven with another on the way), essays (nine collected volumes), scholarly works on the theatre, documentaries, ghost stories, and, of course, plays (eighteen of which have been produced). He is a distinguished educator, Professor of English at the University of Toronto, founding Master of Massey College, and, with Clifford Leech, founder of the Graduate Centre for Study of Drama; his critical studies range from work on (and on one occasion to) Shakespeare, studies of nineteenth-century drama, Canadian theatre history, melodrama, and Jungian psychology. As a newspaper critic, editor and publisher he has delighted and instructed many private and public individuals with his essays in various personae, including that redoubtable theatre-goer Samuel Marchbanks; as a master story-teller he has won world-wide acclaim, many of his books have been translated into French, Dutch, German, Finnish, Norwegian, Polish and -- a pirated edition -- Chinese.

But even as a novelist Robertson Davies deals with the performer and performance; the very titles evoke the magic and fantasy of the theatrical --

Fifth Business (last February's Swedish Book-of-the-Month Club choice), The Manticore, World of Wonders, The Rebel Angels; while some of the earlier novels evoked the practice (and malpractice) of theatre itself (Tempest-Tost, A Mixture of Frailties). Indeed, he has been a theatre enthusiast, historian, and practitioner throughout his life. After studying at Oxford -- where he produced two books on Shakespeare's theatre -- he became an actor, first in the English provinces, then with the Old Vic Company, where he was dramaturge to the director and teacher at the Vic Drama School. When he returned to Canada to pursue a publishing career, he could not resist bringing a bit of the Old Vic with him (he married the stage manager). He is a Senator of the Stratford Shakespeare Festival and, in collaboration with Tyrone Guthrie, one of its early historians. His play Eros at Breakfast was awarded the trophy for the best Canadian play in the Dominion Drama Festival in 1948 and travelled to Edinburgh in the company of the Ottawa Drama League; in 1949 Fortune My Foe again won an award, the same year he received the Louis Jovet prize for his direction of The Taming of the Shrew.

Robertson Davies has received the Governor General's Award for Fiction; the Stephen Leacock Medal for Humour; the Lorne Pierce medal from the Royal Society of Canada for outstanding contribution to Canadian literature; and was the first Canadian to be appointed an honorary member of the American Academy and Institute of Arts and Letters.

He is a Fellow of the Royal Society of Canada, a Companion of the Order of Canada, and the recipient of seventeen honorary degrees. Tonight we celebrate him as man of the theatre -- that theatre which he has described affectionately as vulgar in the true sense of the word -- full of "romance, mystery, and the higher hokum". And, in a special sense, we honour him as a man of Canadian theatre -- whose work reflects not only the Mirror of Nature in all its wondrous manifestations, but the mirror of the country itself, its intellectual climate and its far north, its mountain peaks and its spiritual depths, its wonderfully funny frailties and -- above all -- its collective dreams.

Ann Saddlemyer

1985 ANNUAL ACTH/AHTC CONFERENCE

CALL FOR PAPERS

The 1985 annual conference will be held again under the aegis of the Learned societies, this time at the Université de Montréal from 30 May through 1 June.

Submission of papers for the conference is invited. The maximum time allotted for anyone paper is thirty minutes (followed by a ten-minute discussion period). Shorter papers (fifteen minutes) are also invited, particularly if submitted in conjunction with another short paper on a related topic. Final papers should not exceed 10-12 typed pages (thirty minutes) or 5-6 typed pages (fifteen minutes).

Suggestions for the general format of the conference, topics for panels, special presentations, a joint session with another society, awarding of honorary memberships, etc., are also invited.

All proposals and suggestions should be submitted by 1 December to the programme chairman: Jean-Cléo Godin, Dept. d'Etudes Françaises, Université de Montréal, Québec, H3C 3J7.

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Richard Perkyns, ed., Major Plays of the Canadian Theatre: 1934-1984. Toronto: Irwin Publishing, 1984. (\$24.95)

Richard Plant, ed., Modern Canadian Drama: Volume One. Markham: Penguin, 1984. (\$14.95)

Yesterday, there were no significant anthologies of Canadian drama. Today, there are two: Major Plays of the Canadian Theatre: 1934-1984, edited by Richard Perkyns, and Modern Canadian Drama, edited by Richard Plant. Each collection offers twelve plays, only three of which are duplicated. Editorial policies are more or less the same. Perkyns wishes to "focus on plays that are not only of outstanding literary and theatrical quality but that at the same time reflect the total Canadian ethos", and "to demonstrate how very distinctively indigenous themes have developed in Canadian drama."¹ Plant says the plays he has chosen "...offer not only a view of the stylistic and thematic range of English-Canadian drama over approximately the past two decades, but also a sense of our theatre's enormous geographical distribution. At the same time they demonstrate the generally recognized quality of recent years."²

Major Plays contains a concise, historical introduction, extensive commentaries on plays and playwrights, and a very useful bibliography. These ingredients make it highly recommendable for teaching purposes. The volume takes us back to what Robertson Davies, in his foreword, humorously labels the "primitive era of Canadian drama", when dramatists wrote plays without any "strong likelihood that they would ever be performed."³ Those starved, gloomy times are represented by Herman Voaden's Hill-Land and John Coulter's Riel. Hill-Land is a gorgeous dinosaur, so sublimely unactable -- "The grave is but a womb" -- that one wonders how Perkyns can claim "it awaits a professional production in which an imaginative director can bring all the forces of the theatre into play to transform the printed word into the excitement and emotion of that total artistic expression Voaden visualised." Holy Dynasts! With his choice of more recent plays, too, Perkyns tends to favour what is thematically or regionally important, rather than what is stageworthy: witness the inclusion of Gwen Pharis Ringwood's excessively solemn Drum Song, Carol Bolt's clumsy stab at epic theatre in Buffalo Jump, and the ineffective regionalism of Michael Cook's The Head, Guts and Soundbone Dance: its own parody from the title on. Nor is Aviva Ravel able to create poetry in the theatre with Dispossessed. It is, then, with some relief that the reader stumbles into two clearings: Gratien Gélinas' powerful tragic satire Bousille and the Just and James Reaney's The Canadian Brothers whose delightful evocation of Victorian melodrama almost compensates for narrative confusion and overcrowding of stage effects.

It is a pity that Modern Canadian Drama has so much space (194 pages out of 877) devoted to a woolly mammoth (Riel) and a coelacanth (Fortune and Men's Eyes). Both are printed in Major Plays, and Riel is not even approximately part of the last two decades. With these exceptions, this anthology offers a more successful choice of contemporary plays. There is more irony and comedy in Plant's selection, and, above all, a surer sense of what will work, now, in the theatre. Significantly, he has chosen two metadramas, Sharon Pollock's Blood Relations, and George F. Walker's The Art of War, which sacrifice high regional seriousness to theatrical legerdemain. Modern Canadian Drama is not as richly documented as Major Plays, but it will prove a happier hunting ground for anyone in search of a play to direct, and for drama students in search of audition pieces or scenes. It is also less expensive and more attractive simply as a book for the general reader.

All anthologies make the reader want to substitute his or her favourite plays or poems for what is actually there. This is part of their irritating charm. My own suggestion for the promised second volume of Modern Canadian Drama would be James W. Nichol's Gwendolen: the only successful English-Canadian play in the naturalistic style. A truly remarkable omission from Major Plays is Michel Tremblay. Bousille and the Just is an excellent choice, but its lone presence as a French-Canadian drama looks remarkably like tokenism.

Take them for all in all, these two new anthologies should both be mandatory purchases for all who are interested in the past, present, and future of Canadian theatre.

John Lingard
University of Western Ontario

- 1 Perkyns, p. ix.
- 2 Plant, p. 13.
- 3 Perkyns, p. vii.
- 4 Perkyns, p. 27
- 5 Perkyns, p. 24
- 6 Perkyns argues eloquently for the theatrical coherence of this play.
- 7 Plant justifies its presence as a transitional play.

Film Study in the Undergraduate Curriculum, edited by Barry Keith Grant, is the fifth in an "Options for Teaching" series published by the Modern Language Association of America. Various film professors in Canada and the United States were commissioned to provide accounts of their own experiences in the field and the resultant articles were divided by Grant into two parts with six pieces collected under the heading "On Teaching Film" and the remaining eleven presented as "Selected Program Descriptions".

A wide cross-section of schools is represented in terms of size from the 700 students of Pitzer College in Claremont, California to the 34,914 of the University of Illinois, but, geographically, the emphasis is heavily on the

middle (for both countries) and most of the large film schools are absent all together, eg. UCLA, USC and NYU in the United States and York and Concordia in Canada. Significantly, most writers argue in favor of the study of film in an interdisciplinary context and many warn against the dangers of parochialism in a homogeneous approach, but the counter argument is most likely to come from a member of one of these excluded "film departments". The few reports from bona fide film schools provided by Grant (eg. Ron Burnett at Vanier College, Montreal and Paul Sharits at SUNY, Buffalo) point to the desirability of mixing theory and practice. But, administrators at NYU, for example, must have had good reasons for their distinct separation of the teaching of Film Production and Cinema Studies, and this viewpoint also has no presenter in the anthology.

In the main, writings in part one tend to be the more interesting, since they deal with broad questions related to the teaching of film. Sharits proposes a loose scheme for the communication of "Cinematics" by a filmmaker/teacher following film. He believes in "explorations". Dudley Andrew (University of Iowa) also reports from a large film program (13 courses annually) and is the most critical of the departmental model, claiming that its inherent specialization and professionalization are problems with the University establishment, as a whole. He urges that the study of film should function ideally as a "trigger for discovery". Gerald Mast, writing from the University of Chicago, is very critical of the lack of esteem in which film is held as a discipline and argues strongly and convincingly that analyzer projectors and Steenbeck viewers are essential pieces of equipment for serious study and that student work improves markedly when access to such tools of close inspection are available for use. He also provides a sensible rationale for the establishment of university film libraries holding important cinematic works. All of these facilities are expensive, of course, but Mast optimistically figures that when money is invested in the study of film the value of such study increases in the eyes of former sceptics.

Of the three Canadian reports in this section, Bill Nichols (Queens, Film Studies) provides some helpful comments on the use of written texts, but in a long proposal for an introductory film course he manages to make the task appear far more difficult than it need be. However, his interest in the beginning level is shared by many of the contributors to the second part and I imagine that the ultimate usefulness of the book will be as a guide for the setting-up of introductory film courses. Gene Walz (University of Manitoba) relates the level-headed development of a modest program in Winnipeg, which grew out of the English department as a cross-disciplinary study. The design and scheduling of courses and dispersal of finances is handled by a film committee under the auspices of the founding department. At the base of the program is a course entitled "The Art of the Film". Walz provides useful details of the present state of this course, including a reiteration of Nichols' findings that Giannetti's Understanding Movies (Prentice-Hall) works well initially as a written text. Interestingly, the final account, written by Seth Feldman on film study at the University of Western Ontario, is the only terminally negative one. Much criticism can be found throughout the book but only Feldman's article provides a negative slant on the future. Initially a freshman (ie., introductory) course was offered at Western but in 1970 this was replaced by two intermediate level courses. In his words,

The move away from the freshman course,... served to discourage would-be students and, more seriously, to keep the program from establishing a line of progression from freshman through honors level. Because their designation as film courses separated these courses from the English department's other offerings, the possibility of beginning a film major in second year... was also thwarted....

A more serious gap in "Western's film offerings" is seen by Feldman to be that of production. One could extrapolate from this assessment that the program lacks breadth as well as depth. Thus, Feldman's comments seem to summarize the most widely held beliefs expressed in Grant's anthology -- that film study needs to have the "breadth" of interdisciplinary structure, and that the introductory level is the important one.

Peter Rist
University of Western Ontario

NOTES

International Conference on Theatre Research Data. Bellagio (Como) Italy Sept. 17-21, 1984

There were 24 representatives from 14 countries at the Conference, which began with a detailed examination and explanation of the Brooklyn College project, (see ACTH Newsletter, Spring 1984, p. 26), the data entry sheet and the taxonomy. The participants broke up into groups, filled in a number of entry sheets from pre-selected "difficult" entries and discussed their conclusions.

A number of problems emerged with the taxonomy (eg. "General" filed alphabetically under G and not at the beginning of each section - this can and will be corrected). Another difficulty emerged with the use of personal names (Shakespeare, Goethe) as section headings, and how far this should be extended. It was generally agreed that the volume of entries would dictate. The question of whether the title should always be translated into English raised considerable discussion. Several delegates felt that it was unnecessary and would cause difficulties. The need for an abstract as well as translation of title was also raised. Perhaps keywords would be preferable.

It was generally agreed that performance reviews would be excluded, unless the review developed into a scholarly, critical essay (eg. of a theatre season).

The non-English speaking delegates pointed out the need for translations of the taxonomy and a thesaurus and all delegates a need for a manual for field bibliographers to use.

Organisational problems are considerable. It is possible, but very expensive, to have direct on-line access to the computer in New York. It would be possible to set up regional databanks or to request partial tapes or print-outs from New York. Otto Schindler (Austria) announced that he had sought funding for a feasibility study to set up a regional centre in Europe.

There was discussion of possible cooperation with the Tandem theatre data project in West Germany. At present it has four files: a production file, an objects file, a structure file and a texts file. a file for performance reviews is planned. The bibliography could become another file in Tandem. It was agreed that the bibliography should contain a field for the Tandem production number which links all its files.

It was agreed that the project should be organised on a national basis, with each country arranging for the submission of its entries. At present an annual bibliography is envisaged which could be printed or on tape.

The question of compensation for individuals and/or institutions was discussed. At present there is no funding after the NEH grant for the pilot project expires in early 1985. Some quid pro quo compensation might be possible. For example countries sending in data sheets might receive a tape or copies of the bibliography in return. Commercial distribution of the data through a printed annual bibliography or through a data-bank service such as Dialog might raise some revenue.

Harald Zielske, president of SIBMAS, announced that a committee of that organisation had been set up to cooperate with the bibliography and mediate for international organisational problems.

A number of resolutions were passed at the end of the conference. It was agreed that an international advisory group to the TRDC project should be set up and full support was expressed for the idea of setting up of a European office.

As far as Canadian cooperation with the project is concerned, it would seem to be desirable to have half a dozen or so volunteers to index material for the project, covering the major periodicals and monographs in the field. It should be noted that opera and ballet are included, which is not the case in the existing Ball/Plant bibliographies. By the end of 1984 the 1983 citations for drama material should be available in machine readable form through the bibliography project at Scarborough College, albeit not compatible with the project format. It would still be necessary to edit out some performance reviews and to add taxonomy elements and abstracts. The Brooklyn group have established a deadline of April 1985 for the submission of 1983 entries. Hence, as is the case with most bibliographies of this kind, it would be considerably out-of-date by the time it reached the stage of publication.

John Ball
September 1984

The Cambridge Guide to World Theatre

Cambridge University Press is planning the publication of a major comprehensive reference to theatre to be called THE CAMBRIDGE GUIDE TO WORLD THEATRE. The projected publication date is late 1987. Most contributors have been selected and entries should be completed by fall 1985. This will be a single volume, 1000 pages in length, with about 500 black and white illustrations. The aim is

to provide a comprehensive reference to theatre throughout the world, with a focus on performance in its widest sense.

Although the number of contributors must by necessity be limited (final number will be around 100), there has been an attempt to identify all areas of importance and to appoint appropriate contributors. Martin Banham, Leeds University, is the General Editor. The Editorial Advisory Board is comprised of the following, with area of oversight indicated: Peter Holland, Cambridge; Christopher Innes, York University; Peter Thomson, Exeter; and Ruby Cohn, California, Davis (Europe). Tice Miller, Nebraska, and Don B. Wilmeth, Brown (North America). James Brandon (Far East), and George Woodyard (South and Central America). Leonard Doucette. Contributors in other areas to date include Arnold Aronson, John Elsom, Daniel Gerould, Spencer Golub, Mary Henderson, Errol Hill, Foster Hirsch, Brooks McNamara, Peter Meredith, Walter Meserve, Richard Moody, A.C. Scott, Laurence Senelick, Louis Sheaffer, and Simon Williams.

There will be nine major kinds of entries: National and Continental entries; aspects of theatre; opera and dance; popular theatre and spectacle; styles, genres, and movements; playwrights, directors, designers and other practitioners; actors/actresses; companies, festivals, and theatre; and theorists.

Don Wilmeth

Prairie Journal of Canadian Literature

The Prairie Journal of Canadian Literature will be presenting a special drama issue featuring two new playwrights and an essay on George Ryga. The editorial board welcomes reviews and articles about Canadian drama.

The subscription rates for the journal are \$5.00 per year (2 issues) for individuals and \$10.00 for institutions. Cheques are payable to The Prairie Journal Trust, Box G997, Station G, Calgary, Alberta, T3A 3G2.

Artsboards

The Professional Association of Canadian Theatres (PACT) has launched a monthly publication called Artsboard, a national employment opportunities bulletin for the performing arts. For further information, contact PACT, 64 Charles Street East, Toronto, Ontario, M4Y 1T1 (416-968-3033).

Developing Effective Arts Boards is an important new publication from The Council for Business and the Arts in Canada. Designed to answer the recurring questions of arts administrators and business people who serve on their boards, this publication sells for \$3.00 (which includes shipping and handling) with a 20% discount for orders of 15 copies or more. To order, please call or write:

The Council for Business and the Arts in Canada, P.O. Box 7, Suite 1507,
Toronto, Ontario, M5H 2Y4 (416)869-3016.

(from PACT Newsletter, No. 6, Summer 1984)

Computers and ACTH

In the next issue of the Newsletter, Kathleen Fraser and I would like to see a computer column which would serve as a "clearing house" through which researchers using computers in their work could compare notes, techniques and possible applications. Each entry should include at least the name of the computer, the program used, the subject involved, and a short description of the results being obtained.

For instance, I am using an "ancient" Apple][+ with 64K, a program from Stoneware called D.B. Master, version 4, to help on two research projects. I have had a research assistant put about 600 entries of theatre performances in Fredericton in the 19th century into one program. Each entry has a possible 22 headings: date, theatre, company, manager, title, author, actors, actresses, etc., etc. Now I can trace a company's history, or a company's productions of Shakespeare (or any other author), or a company's productions of a particular author between specific dates in which a particular actor was used, or any other combination involving any or all of the categories I set up. Such information can be printed out in any format I wish to devise. All of this information fits easily onto a single floppy disk, and the program can be up to forty disks long, or 5 to 10 megabytes if you have a hard disk. Each entry can have up to 100 headings, or fields, So I hardly scratched the surface of this program's ability or its capacity.

The same program has been very helpful in my research on an actor/manager Henry W. Preston, who was active in Canada and the U.S. from the early 1830's until 1859. In this project I am most interested in when, what and where. The program does chronological sorts of his various seasons, and will be useful in discovering patterns in choice of plays, popularity of certain plays and, generally, any profile of activity I might decide would be useful.

Incidentally, should anyone happen across information concerning Henry W. Preston...my address until next July is 297 Watson Ave., Oakville, Ontario L6J 3V3.

Please send me information about your computer, software and applications.

Ed Mullaly

ACTH/AHTC Member Wins Award

Annette Saint-Pierre, writer and professor of French-Canadian literature at the Collège universitaire de Saint-Boniface, is the first recipient of le prix Alliance française Canada. The following summary of her achievements is

reprinted from Le Droit (6 October 1984):

Editeur et critique littéraire au Manitoba, Annette Saint-Pierre est née au Québec. Elle a acquis une connaissance personnelle et pratique des problèmes scolaires franco-manitobains en enseignant d'abord dans plusieurs écoles de la province, aux niveaux primaire et secondaire. Sa thèse de maîtrise, sur Gabrielle Roy, présentée à l'Université d'Ottawa, a été publiée en 1974. Ayant oeuvré dans le théâtre scolaire, elle a exploré les archives de tout le théâtre de langue française au Manitoba; cet inventaire allait la conduire à une thèse de doctorat sur le sujet, en 1979. En outre, elle a publié des études littéraires et de nombreux articles, un roman "La fille bègue" (1983) et un "Répertoire littéraire de l'Ouest canadien" (1984).

Directrice du Centre d'études franco-canadiennes de l'Ouest, co-fondatrice des Editions du blé (1974-1979), co-fondatrice et co-directrice des Editions des Plaines (1979), Annette Saint-Pierre est membre du conseil d'administration du Regroupement des centres d'études au Canada, membre du conseil d'administration du Winnipeg Library Board, membre de l'Académie universelle de Lausanne et membre de l'Alliance française du Manitoba.

Son Répertoire littéraire de l'Ouest canadien, qui contient les noms et descriptions des oeuvres de 85 auteurs, constitue de seul livre de référence sur la littérature française de l'Ouest. Il sert de document de base aux personnes intéressées à cette littérature.

Le jury a été sensible à l'activité d'Annette Saint-Pierre vouée au rayonnement de la langue française au Manitoba au rôle qu'elle joue dans l'édition, révélatrice notamment de beaucoup de talents français inspirés par le Manitoba, à son implication dans le théâtre de langue française. Le premier colloque qu'elle a organisé, en 1981, sur l'état de la recherche et de la vie française, à Saint-Boniface, a été suivi de deux autres à Edmonton, en 1982, et à Regina, en 1983, également sous les auspices du Centre d'études franco-canadiennes de l'Ouest. Ces trois rencontres se révélèrent des occasions remarquables de dialogue culturel entre les travailleurs intellectuels francophones dans l'Ouest, venant souvent d'horizons très différents, et une initiative de valeur exemplaire.

CONFERENCES

The American Theatre Association (ATA) will hold its annual Conference in Toronto in August of 1985. ACTH members interested in the conference and/or joining ATA should contact Ross Stuart, Theatre Department, York University, Downsview, Ontario, M3J 1P3.

The theme of the 1985 Niagara Peninsula History Conference is "Recreation and Tourism in the Niagara Peninsula". Members interested in giving theatre papers should contact John Burtniak, Head, Technical Services Division, Brock University, University Library, St. Catharines, Ontario, L2S 3A1.

ACTH/AHTC MEMBERSHIP (1984-85)

Individuals

J.R. Aikens
18 De Savery Court
Toronto, Ontario M4S 2L2

Geraldine Anthony
English Dept.
Mt. St. Vincent University
160 Bedford Highway
Halifax, N.S. B3M 2J6

Douglas Arrell
Theatre Division
University of Winnipeg
515 Portage Ave.
Winnipeg, Manitoba R3B 2E9

John Ball
College Librarian
Scarborough College
1265 Military Trail
Scarborough, Ontario M1C 1A4

Janice Barlow
85 Henry Lane Terrace, #304
Toronto, Ontario M5A 4B8

Hélène Beauchamp
4304 Chambord
Montréal, Québec H2J 3M2

Guy Beaulne
100, rue Notre-Dame est
Montreal, Quebec H2Y 1C1

Patricia Beharriell
203 Main Street
Barriefield Village
Kingston, Ontario K7K 5S4

Eugene Benson
Dept. of English
University of Guelph
Guelph, Ontario N1G 2W1

Diane Bessai
Dept. of English
University of Alberta
Edmonton, Alberta T6G 1X3

Sandy Black
Ryerson Polytech. Institute
50 Gould Street
Toronto, Ontario M5B 1E8

Mark Blagrove
Box 806
Rothesay, N.B. EOG 2W0

Sharon Blanchard
3470 Stanley St., #402
Montréal, Québec H3A 1R9

Tim Borlaise
Nain
Labrador, Nfld. AOP 1L0

Joan Breukelman
1801 Stonepath Cres.
Mississauga, Ontario L4X 1Y1

Valerie Broege
5390 Descelles Avenue, #5
Montreal, Quebec H3T 1V9

Leigha Lee Browne
Drama Dept.
Scarborough College
1265 Military Trail
West Hill, Ontario M1C 1A4

Carol Budnick
1750 Pembina Highway, #815
Winnipeg, Manitoba R3T 4J5

John Butler
212 First Avenue
Toronto, Ontario M4M 1X4

Cheri Carisse
Theatre-York University
4700 Keele Street
Downsview, Ontario M3J 1P3

Pauline Collet
Saint Michael's College
81 St. Mary Street
Toronto, Ontario M5S 1J4

Clifford Collier
80 Wellesley Street E., #906
Toronto, Ontario M4Y 1H3

Odette Condemine
Box 331, Station A
Ottawa, Ontario K1N 8V3

Len Conolly
Drama Dept.
Guelph, Ontario N1G 2W1

Virginia Cooke
33844 King Road
R.R. #2
Abbotsford, B.C. V2S 4N2

John Corbett
Box 942
Morrisburg, Ontario K0C 1X0

John Cranmer-Byng
27 Idleswift Drive
Thornhill, Ontario

Robertson Davies
4 Devonshire Place
Massey College
Toronto, Ontario M5S 2E1

Katya Davison
28 Thorndale Cres.
Hamilton, Ontario L8S 3K2

Moir Day
9002 Meadowlark Road
Edmonton, Alberta T5R 5W8

Jane Deluzio
1550 Sandhurst Circle
Scarborough, Ontario M1V 1S6

Joyce Doolittle
2108 Seventh Street S.W.
Calgary, Alberta T2T 2X2

Léonard Doucette
Division of Humanities
Scarborough College
West Hill, Ontario M1C 1A4

James Dugan
Dept. of Drama
University of Calgary
Calgary, Alberta T2N 1N4

Murray Edwards
University of Victoria(EXT)
Box 1700
Victoria, B.C. V8W 2Y2

Robert Fairfield
Box 488
Thornbury, Ontario N0H 2P0

Maxwell Farrar
220 Steeles Avenue W., #1509
Brampton, Ontario L6Y 2K4

Alan Filewood
85 St. George Street
Toronto, Ontario M5S 2E5

Kathy Flaherty
2616-3 Avenue N.W.
Calgary, Alberta T2N 0L5

Louise Forsyth
Dept. of French
University of Western Ontario
London, Ontario N6A 3K7

Marcel Fortin
C.P. 345
St-Léonard de Nicolet
Co Nicolet, Québec J0C 1M0

Kathleen Fraser
Dept. of English
University of Western Ontario
London, Ontario N6A 3K7

Evelyn Garbary
Theatre Department
Acadia University
Wolfville, Nova Scotia

David Gardner
72 Admiral Road
Toronto, Ontario M5R 2L5

Richard Gilbert
9 Binscarth Road
Toronto, Ontario M4W 1Y2

S.R. Gilbert
Capilano College
2055 Purcell Way
N. Vancouver, B.C. V7J 3H5

Albert-Reiner Glaap
Anglistisches Institut
Universität Düsseldorf
Universitätsstr. 1
4000 Düsseldorf 1
West Germany

Pierre Gobin
235 Alwington Place
Kingston, Ontario K7L 4P9

Jean-Cléo Godin
Etudes françaises
Univ. de Montréal
C.P. 6128
Montréal, Québec H3C 3J7

Terry Goldie
Department of English
Memorial University
St. John's, Nfld. A1C 5S7

Darcy Gordon
c/o L.A.M.D.A.
Tower House, 226 Cromwell Rd.
London, England SW5 0SR

Sherrill Grace
397-1873 East Mall
Vancouver, B.C. V6T 1W5

Amelia Hall
41 Spadina Rd., #4
Toronto, Ontario M5R 2S9

David Halliday
58 Greta Street
Oshawa, Ontario L1G 2P6

Ramon Hathorn
French Studies
University of Guelph
Guelph, Ontario N1G 2W1

Marie Chantal Hébert
1075 des Laurentides
Québec, Québec E1S 3C2

James Hoffman
609 Nelson Avenue
Nelson, B.C. V1L 2N4

David Hovan
3542 W. Third Avenue
Vancouver, B.C. V6R 1L7

Nigel Hunt
861 King St. W.
Toronto, Ontario M5V 1P2

Anthony Ibbotson
Archivist
National Arts Centre
Box 1534, Station B
Ottawa, Ontario K1P 5W1

Christopher Innes
249 Winters College
York University
Toronto, Ontario M3J 1P3

Sheilagh Jameson
2736 Cochrane Rd. N.W.
Calgary, Alberta T2M 4H9

Andrew Johnson
315 Keewatin Avenue
Toronto, Ontario M4P 2A4

Chris Johnson
Theatre Programme
University of Manitoba
Winnipeg, Manitoba R3T 2M8

Steve Johnson
527 East 78th St., #2G
New York, N.Y. 10021

Denis Johnston
Massey College
University of Toronto
Toronto, Ontario M5S 2E1

Emrys Jones
1009 Aird Street
Saskatoon, Sask. S7N 0S9

Patricia Joudry
Box 78
Saint-Denis, Sask. SOK 3W0

Irene Karasick
4-311-65 Swindon Way
Winnipeg, Manitoba R3P 0T8

Don Kerr
Department of English
University of Saskatchewan
Saskatoon, Sask. S7N 0W0

Lois Kerr
1549 Western Cres.
Vancouver, B.C. V6T 1V2

Charles Kline
Department of Theatre
S.U.N.Y. College of Arts & Sciences
Plattsburgh, N.Y. 12901

Richard Knowles
Department of English
Mt. Allison University
Sackville, N.B. ROA 3C0

Georgina Kravetz
11140 80 Avenue
Edmonton, Alberta T6G 1G0

Lila Laakso
168 St. Clements Drive
Toronto, Ontario M4R 1H2

Daniel Ladell
Box 520
Stratford, Ontario N5A 6V2

Lindsay Lambert
324-B Somerset Street
Ottawa, Ontario K2P 0J9

Anne Lancashire
University College
University of Toronto
Toronto, Ontario M5S 1A1

Harry Lane
Department of Drama
University of Guelph
Guelph, Ontario N1G 2W1

Laurent Lavoie
Collège de Cap Breton
Box 5300
Sydney, N.S. B1P 6L2

Robert Lawrence
University of Victoria
Box 1700
Victoria, B.C. V8W 2Y2

Alonzo Leblanc
2638 Marie Victoria
Saint-Antoine de Tilly
Québec GOS 2C0

Lawrence Lefebvre
332 Brunswick Avenue
Toronto, Ontario M5R 2Y9

Rota Lister
Department of English
University of Waterloo
Waterloo, Ontario N2L 3G1

Esse Ljungh
68 Queen Mary Road
Kingston, Ontario K7M 2A5

Randee Loucks
Department of Drama
University of Calgary
Calgary, Alberta T2N 1N4

George Luscombe
Toronto Theatre Workshop
12 Alexander Street
Toronto, Ontario M4Y 1B4

Denise Lynde
Massey College
University of Toronto
Toronto, Ontario M5S 2E1

Heery Lynn
Department of Drama
University of Calgary
Calgary, Alberta T2N 1N4

Anne MacLennan
733-24th Avenue
Lachine, Quebec H8S 3W4

George Mann
3514-10 Avenue A South
Lethbridge, Alberta T1K 3M4

Heather McCallum -- Theatre
Metropolitan Toronto Library
789 Yonge Street
Toronto, Ontario M4W 2G8

Scott McClellan
R.R. #2
Kilworthy, Ontario POE 1G0

Alison McNab
Box 98
Port Perry, Ontario LOB 1N0

Lawrence McDonald
Department of English
Carleton University
Ottawa, Ontario B3M 2G6

E.H. Mikhail
Department of English
University of Lethbridge
Lethbridge, Alberta T1K 3M4

Mary Jane Miller
Brock University
St. Catharines, Ontario L2S 3A1

Matthew Moody
280 O'Connor Street, #4
Ottawa, Ontario K2P 1V4

Mavor Moore
3815 West 27th Avenue
Vancouver, B.C. V6S 1R4

Lynn Morris
2206-221-6th Avenue S.E.
Calgary, Alberta T2G 4Z9

Ed Mullaly
297 Watson Avenue
Oakville, Ontario L6J 3V3

Arthur Murphy
R.R. #1, Site 27
Tantallon, Nova Scotia

Patrick Neilson
4, English/Arts Building
853 Sherbrooke
Montréal, Quebec H3A 2Z6

James Nelson
Department of English
University of Alberta
Edmonton, Alberta T6G 2E5

James Noonan
Department of English
Carleton University
Ottawa, Ontario K1S 5B6

Robert C. Nunn
Department of Drama
Brock University
St. Catharines, Ont. L2S 3A1

Leslie O'Dell
Department of English
Wilfred Laurier University
Waterloo, Ontario N2L 3L5

Patrick O'Neill
Mt. St. Vincent University
Halifax, N.S. B3M 2J6

Paul O'Neill
52 Long Pond Road
St. John's, Nfld. A1B 1P1

Malcolm Page
Department of English
Simon Fraser University
Burnaby, B.C. V5A 1S6

Brian Parkinson
Dramatic Arts
University of Lethbridge
Lethbridge, Alberta T1K 3M4

Joan Pavelich
5549 University Blvd.
Vancouver, B.C. V6T 1K5

Gordon Peacock
Department of Drama
University of Alberta
Edmonton, Alberta T6G 2C9

Dorothy Perkyns
43 Lodge Drive
Halifax, N.S. B3M 2G6

Richard Perkyns
43 Lodge Drive
Halifax, N.S. B3M 2G6

Richard Plant
Drama Department
Queen's University
Kingston, Ontario K7L 3N6

L. Marilyn Potts
1804 Braeside Pl. S.W.
Calgary, Alberta T2W 0Z5

Aviva Ravel
4222 Oxford Avenue
Montreal, Quebec H4A 2Y4

Dianne Reid
Public Archives of Canada
404 Louver Ave. E., #512
Ottawa, Ontario

Natalie Rewa
4 Devonshire Place
Massey College
Toronto, Ontario M5S 2E1

Dorothy Rhyder
1420-W 11th Ave., #603
Vancouver, B.C. V6A 1L2

John Ripley
Department of English
McGill University
Montreal, Quebec H3A 2T6

Jonathan Rittenhouse
10 Prospect Street
Lennoxville, Quebec J1M 1W8

William Roberts
3170 Keele St., #706
Downsview, Ontario M3J 1M5

Linda Rothman
440 Wellesley St. E.
Toronto, Ontario M4X 1H7

Don Rubin
Department of Theatre
York University
Downsview, Ontario M3J 1P3

Judith Rudakoff
701 Austin Street N.
General Delivery
Gravenhurst, Ontario P0C 1G0

Alvina Ruprecht
French Department
Carleton University
Ottawa, Ontario K1S 5B6

Ann Saddlemeyer
Massey College
University of Toronto
Toronto, Ontario M5S 2E1

Annette Saint-Pierre
Coll. univ. de St-Boniface
200 ave de la cathédrale
St-Boniface, Manitoba R2H 0H7

Denis Salter
Drama Department
University of Calgary
Calgary, Alberta T2N 1N4

Michael Schonberg
Stratford Festival
Box 520
Stratford, Ontario N5A 6V2

Robert Scott
63 Donlea Drive
Toronto, Ontario M4G 2J8

Dorothy Sedgwick
4 Sparwood Ct.
Willowdale, North York
Ontario M2M 4B8

Gavin Semple
321-10 Street N.W., #207
Calgary, Alberta T2N 1V7

Alvin Shaw
Arts
University of New Brunswick
Box 4400
Fredericton, N.B. E3B 5A3

Chesley Skinner
Drama Department
University of Lethbridge
Lethbridge, Alberta T1K 3M4

Mary Elizabeth Smith
Humanities & Languages
University of New Brunswick
Box 5050, Saint John
New Brunswick E2L 4L5

Martha Wynne Snetsinger
1158 Southpart Street, #1
Halifax, Nova Scotia B3H 2W8

J.W. Somers
Drama Department
Queen's University
Kingston, Ontario K7L 3N6

J.A.B. Somerset
English Department
University of Western Ontario
London, Ontario N6A 3K7

Nigel Spencer
Champlain College
Lennoxville, Quebec J1H 1E4

Peter Spencer
1 Scotia Street
Winnipeg, Manitoba R2W 3W6

Elizabeth Spicer
1038 Patricia Street
London, Ontario N6A 3V4

Norma Springford
Theatre Arts
Concordia University
7141 Sherbrooke Street W.
Montreal, Quebec H4B 1R6

Sara Stanley
Dramatic Arts
University of Lethbridge
Lethbridge, Alberta T1K 3M4

John Struthers
118 Lee Avenue
Toronto, Ontario M4E 2P3

Ann Stuart
211 Lonsmount Avenue
Toronto, Ontario M5P 2Y6

Mary Alice Thompson
17 Van Order Drive, #9-103
Kingston, Ontario K7M 1B5

Gerald Thurston
Department of Drama
University of Calgary
Calgary, Alberta T2N 1N4

Robert Todd
Department of Classics
University of British Columbia
265-1866 Main Mall
Vancouver, B.C. V6T 1W5

Jill Tomasson
85 St. George Street
Toronto, Ontario M5S 2E5

Lea Usin
Theatre
University of Ottawa
112 Waller Street
Ottawa, Ontario K1N 6N5

Renate Usmiani
English Department
Mt. St. Vincent University
166 Bedford Highway
Halifax, Nova Scotia B3M 2J6

Herman Voaden
8 Bracondale Hill Road
Toronto, Ontario M6C 3P4

Anton Wagner
201 Sherbourne St., #2204
Toronto, Ontario M5A 3X2

Erdmute Waldhauer
Drama Department
Queen's University
Kingston, Ontario K7L 3G9

Mary Jane Warner
2099 Laurence Avenue W., #707
Weston, Ontario M9N 1H9

David Warrick
6 Thorndale Cres.
Toronto, Ontario M8X 2S8

Jane Wasserman
Department of English
University of British Columbia
Vancouver, B.C. V6K 1W5

Donald Wetmore
R.R. #1, Site 27
Tantallon, Nova Scotia

Michael Whitfield
76 Norman Street
Stratford, Ontario N5A 5R7

Herbert Whittaker
26 Chestnut Park Road
Toronto, Ontario M4T 1V8

Mary Williamson
Scott Library
York University
4700 Keele Street
Downsview, Ontario M3J 2R2

Betty Jane Wylie
21 Dale Avenue, #701
Toronto, Ontario M4W 1K3

Sarah Yates
7 Elm Grove Avenue
Toronto, Ontario M6K 2H9

Rosalind Zinman
4463 Harvard Avenue
Montreal, Quebec H4A 2W9

Institutions

Cahiers de theatre Jeu
a/s Pierre Lavoie
C.P. 1600 Succ. E
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University of Calgary
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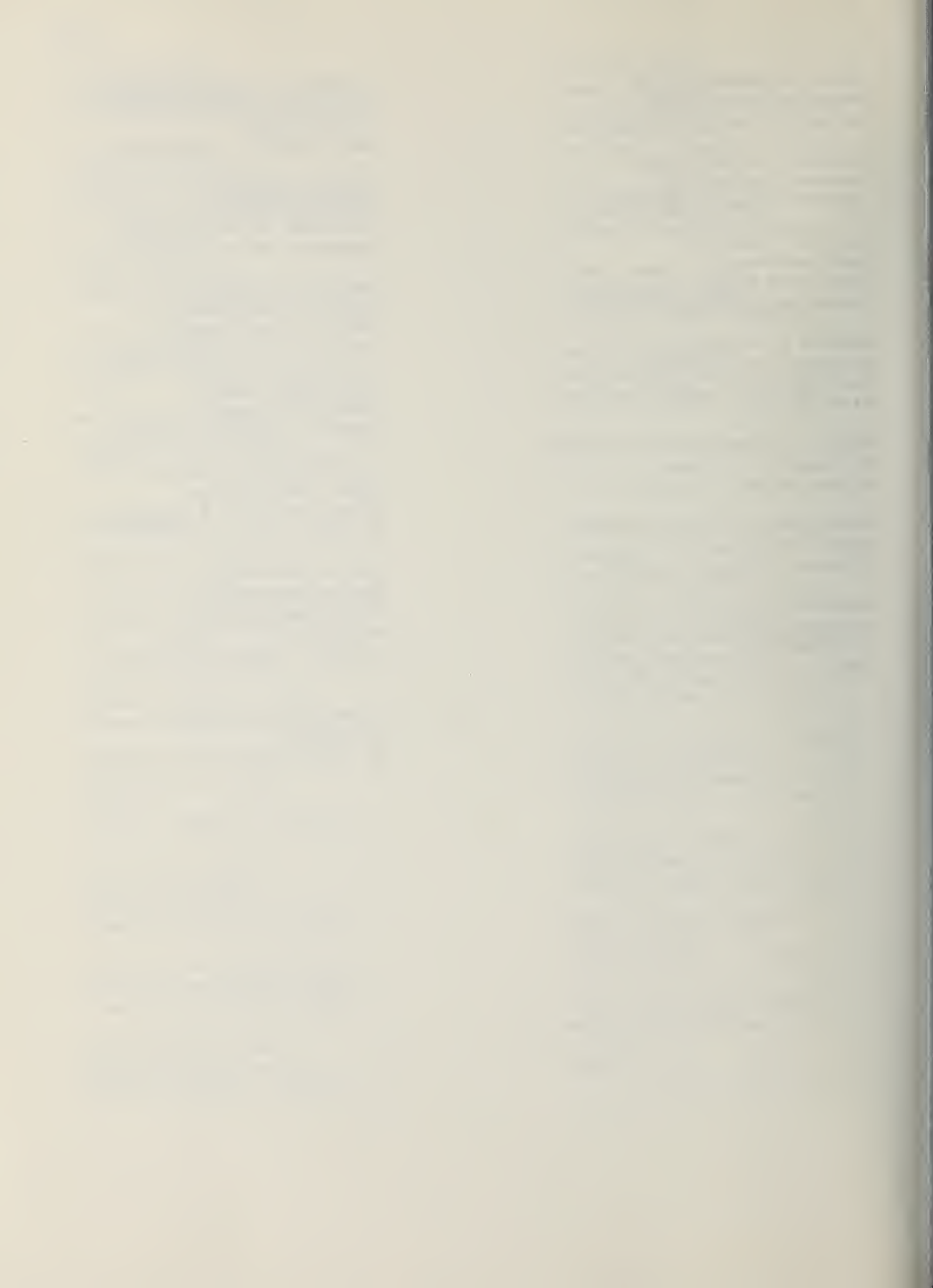
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Toronto, Ontario M5S 1A5

The Citadel Theatre
9828-101A Avenue
Edmonton, Alberta T5J 3C6

Canadian Theatre Critics Assn.
Attn: Jeniva Berger
62 Wellesley St. W., #1806
Toronto, Ontario M5S 2X3

Drama Programme
English Department
McGill University
853 Sherbourne Street W.
Montreal, Quebec H3A 2T6

Playback 200 Project
Box 1512
St. Catharines, Ont. L2R 7J9



Association for Canadian Theatre History/
Association d'histoire du théâtre au Canada

NEWSLETTER

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PERIODICALS READING ROOM
1985-86

Officers of the Association

President

Richard Plant
Dept. of Drama
Queen's University
Kingston, Ontario, K7L 3N6

Vice-President

Jean-Cléo Godin
Dept. d'Etudes Françaises
Université de Montréal
CP 6128
Montréal, Québec, H3C 3J7

Secretary

Denis Salter
Dept. of Drama
University of Calgary
Calgary, Alberta, T2N 1N4

Treasurer

Mary E. Smith
Division of Humanities and Languages
Box 5050
Saint John, New Brunswick, E2L 4L5

Officers-at-Large

Guy Beaulne

100, Rue Notre-Dame est
Montréal, Québec, H2Y 1C1

Diane Bessai

Dept. of English
University of Alberta
Edmonton, Alberta, T6G 1X3

Joyce Doolittle

2108 Seventh St. S.W.
Calgary, Alberta, T2T 2X2

David Gardner

72 Admiral Road
Toronto, Ontario, M5R 2L5

Robert Lawrence

University of Victoria
Box 1700
Victoria, B.C., V8W 2Y2

Ann Saddlemeyer

Massey College
University of Toronto
Toronto, Ontario, M5S 2E1

Ranate Usmiani

Dept. of English
Mt. St. Vincent University
160 Bedford Highway
Halifax, Nova Scotia, B3M 2J6

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Editor: Kathleen D.J. Fraser

Contributors: John Ball, Heather McCallum, Richard Plant, Anton Wagner.

Please address correspondence to the Editor, Department of English, University of Western Ontario, London, Ontario, N6A 3K7.

Members are asked to report changes of address to ensure delivery of the Association's publications.

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Editor's Note

For a variety of reasons, this edition of the Newsletter was late to press. As a result, I would like to draw your immediate attention to David Gardner's article on The World Encyclopedia of Contemporary Drama and to his request for information; this is the first item in the "Notes" section of the Newsletter. It is important to get your comments to him immediately! I would like gently to remind general and executive members of ACTH/AHTC that the deadlines for submissions are the ends of August and February. Respect for these deadlines would be greatly appreciated by the editor. In addition, please type and double space copy you wish to see printed; this saves a time-consuming step in the Newsletter's production. If any member wishes to contact me, my address is printed inside the front cover; if you wish to phone, please call 1-519-439-8839 between 6:30 and 10:00 p.m. EDT. Many thanks!

Kathleen Fraser

Letter to the Editor:

I would not normally comment on a review of my work, but there is one clarification and one correction I would like to make to John Lingard's review of Major Plays of the Canadian Theatre 1934-1984 in your Fall 1984 issue. Since the review was published the retail price of the book has been reduced to \$18.95, as the publishers feel it should have an equal opportunity in the educational market.

Dr. Lingard comments on the "truly remarkable omission" of Michel Tremblay. If he had attended the panel discussion on anthologies during the ACTH Conference at Guelph he would have known that rights for Michel Tremblay plays are not available to anthologists; nor are any plays first published by Talonbooks pending the publication of their own anthology. Other plays which I first sought without success included The Ecstasy of Rita Joe, Leaving Home and The Farm Show. I originally included some account of what dictated my choice of play in the Preface to my volume, but it had to be cut for lack of space.

Your reviewer is of course entitled to his own opinion about choice of play, though I wish he had given some constructive reasons for condemnation rather than what sound remarkably like prejudices. If Gwen Ringwood's Drum Song is at fault for being "excessively solemn", then no doubt Aeschylus, Sophocles, and maybe even O'Neill and Miller would equally come under his censure. What Strindberg said almost 100 years ago still seems relevant: "My tragedy The Father was recently criticized for being too sad -- as if one wants cheerful tragedies! Everybody is clamouring for this supposed "joy of life", and theatre managers demand farces, as if the joy of life consisted in being ridiculous and portraying all human beings as suffering from St. Vitus's dance or total idiocy. I myself find the joy of life in its strong and cruel struggles, and my pleasure in learning, in adding to my knowledge." (Six Plays of Strindberg, Preface to Miss Julie (Doubleday, New York, 1955), p.63)

Yours truly,
Richard Perkyns
St. Mary's University

In Memoriam

The Association notes with sorrow the death of Violet Voaden in December of 1984 at the age of 83. Violet greatly assisted Herman Voaden in his Play Workshop Productions at the Central High School of Commerce, at Hart House Theatre and other locations such as Massey Hall (Murder in the Cathedral, 1936). She also inspired Herman Voaden in his playwriting from his first drama, The White Kingdom (1928) to Earth Song (1932) and Dead and Gone, Lady (1954). Violet will be remembered with great fondness by all who knew her.

* * *

Amelia Hall, A Remembrance

May I speak personally about Amelia Hall, an artist for whom I had the greatest respect, as well as an affection going back to our Montreal days, the Forties. As a friend, as a director, critic and theatre historian, I had rare opportunities to observe the quiet strength behind that long and honourable career in Canadian theatre. My admiration of her talent, her character and her accomplishment grew with the years, until that sad day, December 22, 1984, when I joined William Hutt, Douglas Campbell, Eric House, Louis Applebaum and Bruce Swerdfager as her pall-bearers. She had died the previous Wednesday.

A first production of small plays by Robertson Davies, at the Montreal Repertory Theatre, brought us together. One of these proved to be Eros at Breakfast and young Amelia Hall scored heavily in it. It took her, for the first time, to the Edinburgh Festival. She had given up teaching in Ottawa to throw her luck in with Joy Thomson's Canadian Art Theatre, and I watched her work in that, at its summer operation at Stanstead, and at Brae Manor Playhouse, in the Townships. She was a wonderful Birdie in The Little Foxes there. She was an even more wonderful Amanda in The Glass Menagerie, back at the MRT. I may have been prejudiced, as her director, but novelist Hugh MacLennan backs me up in his memory of that performance.

But it was her five years acting and directing more than 50 productions for the Canadian Repertory Theatre, Ottawa which showed her greatest strength and tenacity. The CRT proved a great training ground for young actors, including Christopher Plummer, William Shatner, Ted Follows, Donald Davis among others, as a famous photograph of her with them proves. That CRT history she worked on for so many years must be published now, as a valued record of this country's pre-Stratford theatre.

It is one of the abiding regrets of my career that The Globe and Mail would not give their drama critic time off to accept Millie Hall's invitation to direct Hamlet for her CRT, with Richard Easton in the lead, Donald Davis as Claudius and Millie as Ophelia. I had to wait until The Crest started up to have the pleasure of working with her again as a director.

But as a critic, I was privileged to report Millie's first entrance onto the Stratford stage, making history as the first actress to appear there. That was in 1953, when she played Lady Anne opposite Alec Guinness' Richard III, a tiny figure in a long black velvet gown, very glamorous and powerful enough to hold her own against anybody. The very next night she became the low comic Widow of

Florence in All's Well That Ends Well, hailing the pilgrim, Helena.

In the twenty seasons she spent at Stratford, working with successive artistic directors, Millie demonstrated the same versatility. Perhaps this led audiences to take her for granted a little, for she did not get the same attention as Martha Henry, Frances Hyland or Kate Reid, among the native talent. Everybody remembers her as Mistress Quickley and many as Maria in Twelfth Night, but they may forget her as a particularly primordial Scottish witch or silly vain Mrs. Hardcastle in She Stoops To Conquer, second season.

Among Millie's own favourites were Anna Andreyevna in The Government Inspector, vastly foolish, and the faithful-unto-death Hannah Kennedy in Mary Stuart. She romped in The Comedy of Errors and was Andromache in Troilus and Cressida, one of the Festival's forgotten masterpieces. Mille encompassed, easily, duchesses, as Duchess of York in Richard II, and nurses, as in the 1968 Romeo and Juliet. Versatility, thy name was Amelia.

Do I give the impression that Amelia Hall was kept on at Stratford as an all-purpose supporting actress? That's not true, she ranged often, from our Stratford to Connecticut's, onto Broadway, to the Manitoba Theatre Centre and across country with The Canadian Players. She was part of The Crest and also the nearly forgotten Theatre Toronto of 1968. She was widely appreciated.

Nor must I suggest that Millie was not cherished. Her alma mater, McMaster University, made her a Doctor of Letters as far back at 1967 and she was to become a Member of the Order of Canada in 1982. But principally, her rewards came from her own profession, which recognized that these greatly varied roles were all infused with her own personal truth by a very fine artist.

Did I overlook those contributions to The Crest's seasons for Murray and Donald Davis, he who spoke so feelingly at that final service? She was the Olga in a memorable Three Sisters and the pathetic, dumb Lola of Come Back Little Sheba. (I remember that last very well, having directed her in it, as I did another time, in the North American premiere of Graham Greene's The Living Room.) And at Queen's University, as guest artist, she recreated Emily Carr in Herman Voaden's play about the West Coast artist. (Millie was herself a talented painter.)

Her last two performances were both for Stratford, as it so happened and, typically, remarkably contrasted. She was the formidable Madame Pernelle opening last season's Tartuffe in a fury of disapproval and she was the timid, reserved Lady Matheson in Separate Tables. Both reached beyond Stratford's stages, the Rattigan coming to the Royal Alexandra Theatre here in Toronto, the Molière to the Canadian Broadcasting Corporation television, yet to be seen. That last performance at the Royal Alex was wonderful, truthful, the best performance of the evening.

I am very glad that I went back-stage to tell her that, after seeing Separate Tables. By the time I got her Christmas card, Millie had slipped away in her sleep, of heart failure, they said. But I swear the Canadian theatre has known no more staunch a Yorkshire heart than that of Amelia Hall.

That funeral was suitably moving and impressive, and after it some old friends

gathered in St. Thomas Anglican Church hall to swap stories about their Millie. They talked, these colleagues of hers, about her eccentricities, of her impossibly high standard of 'digs', of her obsession with detail and also of her devotion to her beloved mother, Elizabeth. They did not speak, they could not, of the consistent high quality of performance which has gone from us, of her actor's truth. But they will remember them, as I do now, with a deep deep sense of loss, professional, artistic and personal.

Herbert Whittaker

This tribute is reprinted from the Canadian Actors' Equity Newsletter.

President's Report

The largest topic on the lengthy agendas at the recent ACTH/AHTC Executive meetings was the planning of the annual conference to be held during the Learned Societies congress at the Université de Montreal, 30, 31 May and 1 June. You will find the programme elsewhere in the Newsletter. I am sure you will join with me in thanking Jonathan Rittenhouse, as Programme Chairman, and Jean-Cléo Godin, as our local Representative, for looking after our conference plans so well - and join me in expressing thanks to all those who have submitted proposals for the programme. The quality and variety of the events scheduled, as you will see, promises to be very high. I would also like to draw your attention to the warm spirit of co-operation we have had from the Société d'histoire du théâtre du Québec; and to the strong proposals on our programme that will make up a revealing look at theatre in Quebec.

By now you should have received in the mail the registration forms for the Montreal conference. If you have not, please contact Jean-Cléo Godin, Département d'études françaises, Faculté des arts et de sciences, pavillon Lionel-Groulx, 3150, rue Jean-Brillant, Montreal H3T 1N8.

One of the items the Executive discussed concerning the conference was the difficulty many students, in particular, have in meeting the costs of attending our meetings. We urge students to consider going to the conference. As in past years money will be available to help defray travel expenses. We shall try to offer special assistance to students. Any student who seeks help could contact myself, or Professor Mary Smith, Treasurer, ACTH/AHTC, Division of Humanities and Languages, University of New Brunswick, Box 5050, Saint John, New Brunswick E2L 4L5. Please send us as soon as possible an estimate of your travel costs.

This is simply to remind that at the Annual General meeting we shall be voting on the change in our Constitution concerning the fiscal year as given by official notice in the previous Newsletter (Vol. 8, No. 1).

Coinciding with our conference will be the World Congress of the International Theatre Institute about which our Representative, Anton Wagner, has written elsewhere in the Newsletter. You will also notice that stage performances and other events connected with the festival, Theatre of the Americas, will also be occurring while we are in Montreal. With such an extensive venue of activities to draw on over the period of a week or so, anyone who comes to Montreal seems assured of an exciting time.

There are more exciting developments in Canadian drama and theatre history. More details about them will be forthcoming as time goes on, and certainly at the Conference. In the meantime, I shall whet your appetite with a sketchy outline of two projects.

Len Conolly and Eugene Benson as Editors, in conjunction with William Toye of Oxford University Press, Canada, as Publisher, have undertaken the preparation and publishing of an Oxford Companion to Canadian Drama and Theatre. A small Editorial Board has been assembled, and has met to discuss the plans in an early stage of development. Editorial policy, much similar in some areas to that of the Oxford Companion to Canadian Literature, has been formulated, a tentative table of contents, and an abundance of names of potential contributors. In this latter consideration, the Editors have gathered as many as a half-dozen (sometimes more) potential contributors for individual entries. My feeling is that no one need fear being left out. The Editors expect more than one hundred contributors to take part. As well, the materials collected by the Association's committee, chaired by Mary Smith, which began exploring the possibility of an encyclopedia about two years ago, will be drawn on by the Editors of this "Companion".

The history of this venture indirectly goes back to a meeting William Toye held with about 10 interested individuals about 8-or-so years ago. Heather McCallum, who prepared an extensive list of entries, made an especially significant contribution to that meeting. However, the general consensus was that the discipline was not ready to sustain such an enterprise. But that has changed - and an Oxford is now underway. You will be hearing more of this in this next few months as the project really takes shape.

The Theatre Museums Committee has also met with success. I mention it here, although there is a separate report in the Newsletter, because I wish to express thanks to James Aikens who as Vice-chairman of the Committee, has worked very hard and effectively to achieve our goals. Ann Saddlemeyer, also Vice-Chairman, despite being away on sabbatical, has managed in her inimitable way to assist Jim guiding the project along. You will notice that a session on theatre museums is scheduled for our Montreal conference when much more information will be available about the project.

I earlier alluded to the lengthy agendas of the Executive planning meetings. I mention this detail again, not only to indicate the hard work your Executive is characteristically involved in, but to draw attention to the continuing pressures on the artistic and scholarly communities which necessitate our marathon sessions. We were forced after much discussion to implement an increase in our annual fees. You might refer to the comments in my President's Report in the previous Newsletter (Vol. 8, no. 1) for a brief description of the background of this increase. The new fee schedule is as follows: \$30.00 Individual and Institution; \$15.00 students. More information about this matter will be printed and mailed with ACTH/AHTC membership renewal forms.

We also discussed and framed our response to the Honourable Michael Wilson's economic and fiscal report, A New Direction for Canada, to the serious underfunding of universities, and to the SSHRCC Special Committee on the Research Grants Program (the "Crocker" Committee). Simply for your information,

I include a recent "Fact Sheet" printed by the Social Sciences and Humanities Research Council that clearly illustrates the relative inadequacy of funding for scholars in the Humanities and Social Sciences. The details are a trifle discouraging especially when we realize that NSERC and MRC are generally perceived as being underfunded. Yet they receive for about 4000 fewer scholars over 10 times the SSHRC grant.

1984-85 - FACT SHEET*

<u>FUNDING LEVEL:</u>		<u>NSERC</u>	<u>MRC</u>	<u>SSHRC</u>
1984-85 Budget	A Base	\$291.3M	\$156.9M	\$62.8M
Budget change (net inflation) since 1978/79		46%	36%	4%
<u>FULL-TIME FACULTY:</u>				
Total Faculty	(1982/83)	8,316 (24%)	6,590 (20%)	19,089 (56%)
Per Capita Funding (1978 Dollars)				
	1978/79	\$ 14,309	\$ 11,105	\$ 1,847
	1984/85	\$ 20,114	\$ 13,646	\$ 1,901
	% Change	41%	23%	3%
<u>M.A. and PH.D. STUDENTS:</u>				
	Masters	6,109	2,504	19,009
	Ph.D.	3,231	1,327	5,799
	Total - (1981/82)	9,340 (25%)	3,831 (10%)	24,808 (65%)
<u>GRADUATE STUDENTS and FACULTY:</u>				
Total		17,656 (25%)	10,421 (15%)	43,897 (60%)
Per Capita Funding (1984/85)		\$16,500	\$15,056	\$ 1,431
<u>RESEARCH GRANTS:</u>		(1983/84)		
Total No. of Full-time Faculty		8,316	6,590	19,089
No. Awards		5,747	1,592	836
% of Faculty funded		69%	24%	4%
Total Amount Awarded		\$114.2M	\$81.2M	\$15.7M
Average Grant		\$ 19,900	\$51,000	\$18,800

*This is not to question the needs of our sister Councils but seeks to indicate the inadequacy of the SSHRC budget.

From all of these matters has emerged a vivid impression of the emphasis we must place as individuals and as a united body on making our voices heard in policy-forming areas. It is important - vitally so - that you, as an individual write, telephone, meet personally with Marcel Masse, your member of Parliament, your provincial parliamentarian, and any other people who help make policy. The number of times an issue is raised is a major determinant in how much attention that issue receives in turn from political figures. The arts and scholarly communities are suffering beyond all reason.

Another consideration to be borne in mind is that the ACTH/AHTC Executive must henceforth always have some members on it who are knowledgeable about government infrastructure and policy and about funding agencies. At the same time we must ensure that younger members of AHTC/ACTH are given the opportunity to acquire knowledge of these areas so they can continue the fight for appropriate funding and legislature.

Richard Plant

* * *

Richard Plant wrote the following letter to the Honourable Michael Wilson protesting the federal budget cuts; Richard urges members of ACTH/AHTC to write similar letters to Mr. Wilson.

The Honourable Michael H. Wilson
Minister of Finance
The Government of Canada
Ottawa, Canada

Dear Mr. Wilson:

This letter is meant to comment on an impression created by A New Direction for Canada An Agenda for Economic Renewal. It also expresses serious concerns of the members of the Association for Canadian Theatre History/l'Association d'histoire du théâtre au Canada about your Government's apparent attitudes toward the arts and humanities in Canada.

One impression your economic and fiscal report creates is that all of Canada has floundered in terms of economic development, that "soaring government deficits and rising unemployment" plagued every sector of our country. That is surely not the case. Among the members of the Association for Canadian Theatre History/l'Association d'histoire du théâtre au Canada are many people who can sadly look back on a time when professional theatre activity was virtually non-existent in our country. It was the continuation of a world that Merrill Denison, himself a leading Canadian playwright, had earlier characterized in the following manner: "I find writing about the Canadian theatre or drama depressingly like discussing the art of dinghy sailing among the bedouins." The theatre was not at that time a serious contributor to Canada's economic structure. As you well know, however, there are now over 200 professional theatres across the country - at present. (I add at present for many of us fear the demise of some of these small businesses as a result of current,

poorly-directed economic cutbacks by the federal government.) The theatre sector over the past two decades has represented a growth activity in large scale. It joins with other arts activities to constitute the largest employment sector in all of Canada. The policies of your Government inhibit rather than reward and inspire one of the most growth-oriented and beneficial sectors of our economy. You assert that "we will not weaken the basic income support programs that have served Canadians well. Indeed, through stronger economic performance we will seek to provide even greater assistance to those Canadians who truly need it." Yet employed artists are in the very bottom segment of our population in annual individual earnings. A sizeable number make less money than is provided to Canadians through the old age pension. These artists are not underworked; they are underpaid.

You state that "Our objective is to put in place a policy framework that will release the creative energies of Canadians to build a better future for themselves, that will give young people a chance to make a productive contribution, and that will open up new opportunities for older workers who have lost their jobs. We must put Canada back to work so that all Canadians, including pensioners, children, and adults unable to work, can have a better life." Yet, your Government has cut back funding in crucial arts and humanities areas. How can you put "Canada back to work" by cutting \$85 million and 1500 jobs from the CBC, or by cutting the Canada Council funds. The Council is one of the major sources of seed money for our artists' endeavours. Do not these cuts erode the "better life", in fact, the very quality of life you seek to build?

The arts are inter-related; if one is cut, they all suffer. Moreover they are contingent individually and collectively on other sectors of our society which have come under the financial axe; for instance, the already mentioned CBC which employs numerous actors, writers and designers. The arts are also dependent on a cultural climate that is sensitive to humanistic and artistic values. One of the reasons we had no vital, extensive cultural activity earlier in this century was because we had a population that was largely insensitive to humanistic and artistic values. Yet, one of the major forces through which humanism and artistic appreciation are fostered has also suffered unduly in the recent economic restraints. The university and college system, a major employment sector, is also in a distressed state. While education is a provincial jurisdiction, your federal government surely has an obligation to see that money in transfer payments is actually committed by the provincial governments to its rightful place.

But the tone of your report is even more worrying than the present cutbacks. The impression you create is that you are oblivious to the value of the arts and humanities, and that you are unaware of how these areas are suffering under the government inspired cutbacks. Moreover, your report appears to bestow special status on skill and vocational training and on the ubiquitous "new technology". Research and development seem to refer only to market strategy, new manufacturing commodities, to science and "new technology". One cannot help note that 19000 social scientists and humanities scholars in Canada were awarded approximately \$15.7 million in 1984-5. This is a discouraging contrast to the \$195.4 million awarded to 14,906 scholars in the areas of the Medical Research Council and the National Science & Engineering Research Council. What makes this especially discouraging is that though over ten times as much money

flowed in the direction of these latter two Council areas, they are underfunded. What does that say about the humanities and social sciences? And what about the underfunding of the Arts?

While vocational training, new technology, scientific and technological research and development are important, overstressing them at the expense of artistic and humanistic activity is likely to result in a Canadian population devoid of a sense of beauty, without cultural refinement; in fact, a people whose spiritual selves will have shrivelled. Material health will be assured, as it can be, but spiritual well-being will be greatly in peril. We may rank high as an economic producer, but we shall be barbarians without the sensibility to use our wealth and leisure time in a way that sustains humankind.

We urge you to give more attention to the values of life fostered and upheld by humanities and artistic endeavour. We also urge you to consider other ways of measuring the quality of Canadian life and the productivity of Canada's people than by material goods or the amount of monetary revenue generated. But, where these two areas are significant evaluations, we urge you to be more aware of the actual economic benefits, the employment potential, and the tremendous growth record of the arts and humanities sectors of our society.

Richard Plant
President ACTH/AHTC
Department of Drama
Queen's University

Richard Plant also wrote a letter to the National Arts Centre on behalf of ACTH/AHTC protesting the elimination of the Archivist's position at the NAC.

Treasurer's Report

Statement of Revenue and Expenditures

For the Period 1 March 1984 - 10 January 1985

Revenue

Grants - SSHRC	\$3,512.00	
	<u>2,324.00</u>	\$5,936.00
Memberships		4,390.72
Banquet and Conference Fees		1,546.43
Interest and U.S. Exchange		<u>41.85</u>
Total Revenue		\$11,915.00

Expenditures

Banquet	882.20	
CFH - unspent portion of grant returned	755.76	
Guelph Conference - travel expenses	2,963.17	
Memberships - CFH, SHTQ	783.00	
Newsletter	632.56	
Office	397.34	
Promotion Project	500.00	
Theatre History in Canada - Vol IV	<u>1,824.00</u>	
Total Expenditures		<u>8,738.03</u>
Excess of Revenue over Expenditures		3,176.97
Add: Opening balance 1 March 1984		<u>745.10</u>
Bank Balance as at 10 January 1985		<u>\$ 3,922.07</u>

Mary E. Smith

Report on Theatre Museum Feasibility Study

In the last issue of the Newsletter Ann Saddlemeyer reported that the Committee had been promised \$30,000 from The Samuel and Saidye Bronfman Family Foundation, \$20,000 of which was contingent upon matching funds being found. We have since been awarded \$20,000 by the Canadian Studies Program of the Department of the Secretary of State. The funding for the feasibility study is thus assured. We were also offered \$20,000 by the Museums Assistance Program of the National Museums of Canada which, of course, we had to refuse. These two grants indicate a reassuring degree of support for our project in government circles.

The "Terms of Reference" for the study were issued as a Request for Proposals from various consultants to carry out the study. The Committee chose Frank Wolman Associates, management consultants, whose study team also included Barry Lord/Gail Dexter Lord, Cultural Resource Planning Consultants, and Ron Francis Theatrical Management, to carry out Phase I of the study. The initial phase was intended to determine the perceived need and level of support for the idea among various groups and individuals, as well as to explore the availability of collection material and to seek general advice on the scope, nature and function of such an institution.

The final report on Phase I was delivered to the Committee in February, 1985. It documents a surprisingly high level of interest and support for the idea. The general conclusions that emerge as to the scope and nature of any museum are that it should be as decentralized as possible, and that it should be developed in cooperation with existing facilities. The Committee asked the consultants to continue with Phase II of the study to develop a coherent plan for an institution based on these principles.

We have also asked the consultants to produce an interim Phase II report, which should outline a conceptual model of the proposed institution, before proceeding to more specific planning. This interim report should be available in May, and will serve as the basis for discussion at the ACTH meetings in Montreal. A panel discussion is tentatively scheduled for June 1.

The members of the Committee are:

Ann Saddlemeyer (Chair), Herbert Whittaker, Richard Plant, John Lindsay, Tony Ibbotson, Anton Wagner, Ross Stuart, Jean Roberts, Curtis Barlow, William Taylor, Guy Beaulne, Jean-Cléo Godin, and me.

Even if you were not contacted in our survey, we would welcome any ideas, suggestions or cautions you might have.

Jim Aikens

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BOOK REVIEW

Margaret Bard, Peter Messaline, and Miriam Newhouse, ed., "And what are you going to do for us?": Audition Pieces from Canadian Plays. 2nd ed. Simon & Pierre: Toronto, 1984. (\$9.95)

"And what are you going to do for us?" is an anthology of forty audition pieces from recent Canadian plays. It is divided into six categories; younger female (five speeches; younger male (five); adult female (ten); adult male (ten); older female (five); and older male (five). The approximate delivery time for each speech is given, together with brief notes on such matters as style and tone. A bibliography indicates where the complete playscripts can be obtained. There is a short but useful section on preparation, which contains sensible advice on what to do if you forget your words.

The two possible objections to this kind of anthology have obviously been

foreseen by the editors. The first, that the monologues provided will become stale by overuse is anticipated by what seems to be an updating policy: the first edition was in 1980, and the second contains extracts from plays published in that year and in 1981. The second, that the collection will encourage actors to "do" a speech at an audition without knowing the whole play is discussed in Mavor Moore's foreword and the introduction. It must be pointed out, however, that the book's convenient format and its relative cheapness, as well as availability, will lead many actors to ignore the editors' advice, especially when Canadian plays are often expensive and difficult to obtain.

There is sufficient variety here, and almost all the monologues are well chosen for the audition situation, though users should note that Creeps is listed as an unsuitable source of audition material by the National Theatre School. The female categories are, if anything, stronger than the male, with fine passages from Yesterday the Children were Dancing, Canadian Gothic, and, especially, Waiting for the Parade.

"And what are you going to do for us?" is explicitly designed for actors trying out for companies specializing in Canadian plays, but it can also be recommended for all actors or drama students who want to audition in what Mavor Moore calls "their own language", in preference to serving up another tired speech by Williams or Shaw.

John Lingard
University of Western Ontario

AVAILABLE PUBLICATIONS

The following Professional Association of Canadian Theatre publications are available from PACT, 64 Charles St. East, Toronto, Ontario, M4Y 1T1.

Playwright's Guide to Canadian Non-Profit Professional Theatres is a new, illustrated publication from the Professional Association of Canadian Theatres (PACT). It's filled with information designed to help established and aspiring playwrights direct their plays to the theatres most likely to be interested in reading, developing and producing their work. It's also an ideal resource book for others involved in the arts community.

Financial Management for Canadian Theatres. This is a reference book designed for people involved in the management of performing theatre arts organizations.

Recognizing the unique functions and characteristics of a theatre company, the working committees that developed the guidelines have created a management system that covers the key aspects of planning, budgeting, accounting, reporting and evaluation.

Illustrated with charts, tables and photographs, Financial Management for Canadian Theatres also contains a helpful bibliography.

This publication is also available in French.

CATALOGUE OF THE CBC TELEVISION DRAMA COLLECTION

York University Libraries announce that the published Catalogue of the CBC Television Drama Collection is available for purchase on microfiche. The price is \$20.00 for a set. The microfiche edition has been produced for the convenience of individual scholars and researchers, and for libraries.

The CBC Television Drama Collection, deposited in York University Archives in 1979, consists of approximately 5,000 scripts, with related production-financial documents, readers' reports and correspondence, arranged alphabetically by title within series, for the years 1952 to 1977. Among the series represented are: Anthology, Cariboo Country, Festival, Folio, G.M. Presents, Jake and the Kid, On Camera, Playdate, Quentin Durgens, M.P., To See Ourselves, Unforeseen, Whiteoaks of Jalna.

The Catalogue provides the access under: title of script, title of series, author, adaptor, translator, producer, director, composer, designer; general production-financial documents, readers' reports and correspondence.

The cataloguing of the collection, which is a unique record for the study of Canadian film, theatre and literature, was made possible by a grant from the Social Sciences and Humanities Research Council of Canada.

Please address your orders to: Y.U.L.L. Publications, York University Law Library, 4700 Keele Street, Downsview, Ontario, Canada, M3J 2R5.

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The following Theatre Ontario publications are available from Theatre Ontario, 8 York Street, 7th Floor, Toronto, Ontario, M5J 1R2. (1-416-366-2938).

Post Secondary Theatre Training. A useful listing of degree theatre training opportunities. Includes comparative program descriptions, listing of faculties, requirements, names and addresses etc. Publication Number 901.

Theatre Arts Part-Time. A guide for Metro Toronto listing acting courses, dance schools, voice teachers, etc. Essential for those seeking practical learning situations. Non-degree/non-diploma training only listed. For areas outside Toronto, includes names and telephone numbers of contact persons who know where to find the best training available. Publication Number 902.

Guide to Producing in the Community Theatre. Who does what, when and why in community theatre. Includes functions of all people involved in productions from start to finish. An invaluable reference for all community theatre groups. Publication Number 903.

For Immediate Release by Jeniva Berger. Guide to an effective publicity campaign for all theatre companies - professional, educational and community. How to set up schedules, establish contacts, attract media coverage, etc. Publication Number 904.

Lighting Design by Don Acaster. Written by one of Canada's top lighting designers, this manual is direct and practical for all theatre companies. How to achieve the lighting magic essential to effective play production. Publication Number 905.

The Big Sell by Julie Janzen. A manual on box office management which covers required equipment, box office procedure and ticket accounting. Publication Number 915.

Professional Theatre Companies in Canada (Listing). Contains all professional theatres in Canada including summer stock, school touring companies, dance companies, mime and puppet troupes, independent producers, review/cabaret theatres and touring houses. Lists names and addresses of Artistic Directors, Administrators, Production Managers, etc. Catalogued by province. Updated each July. Publication Number 910.

Community Theatres in Ontario (Listing). So you want to join a community theatre group in your town? A useful listing of all groups in Ontario and one contact person in each. Call the contact person for information about joining the group, how to audition, upcoming productions, etc. Publication Number 911.

Special Effects by Brian Arnott, Mary Ellen Mahoney and Rick Schick. How to achieve magical aural and visual effects on stage. Effects are organized in chart form and cover a wide variety of illusions, from fog to violent deaths. A handy reference bibliography is included. Publication Number 916.

How to Get There From Here by Peter Caldwell. A guide for aspiring theatre professionals - contains sample résumés, information on unions and how to join them, how to select and prepare audition material, how to dress for an interview, etc. Publication Number 906.

Theatrical Suppliers in Ontario (Listing). A comprehensive directory of suppliers of theatrical goods and services in Ontario. Arranged alphabetically and cross referenced by category. Publication Number 912.

Plain and Fancy (A manual on costume design) by Jean Charles Black. Especially aimed at Theatre departments of community colleges, and small theatre companies, this comprehensive and concise manual covers everything from research to the finished product. Illustrations of costume progress charts and quick change plots are included as well as a measurement sheet, a guide to local suppliers, and a handy bibliography. Publication Number 913.

Stage Management Without Tears by Ron Davies. Davies has stage managed at many large and small professional theatres in Ontario. In this manual, he includes all the pertinent things a beginning stage manager would need to know from the initial preparation and rehearsals to production week and show time. Publication Number 914.

History Through Drama. Edited by Robert J.M. Shipley. Available for \$6.50 from Oise Press, 252 Bloor St. West, Toronto, Ontario, M5S 1N6, (416)923-6641 and Maple Key Publishing, 23 Pinecrest Street, St. Catharines, Ontario, L2T 1C5, (416)227-7996.

* * *

The National List of Historic Theatre Buildings contains almost 1000 entries on theatres built before 1915. Every state is represented, with the exception of Alaska. The 1983 edition is a resource for anyone actively involved in research and restoration projects or community renewal programs: preservationists, students, historical societies, and theatre administrators.

Compiled under a grant from the National Endowment for the Arts, by archivist Carlton Ward, the List is dedicated to the memory of Gene Chesley, a founder of the League of Historic American Theatres, who made this project his life work. This edition was made possible by Marie Chesley's contribution of her husband's collection to the League.

The National List of Historic Theatre Buildings is, in essence, a catalogue of the Chesley Collection. Housed in the Princeton University Library Theatre Collection, in Princeton, New Jersey, the Chesley Collection includes architectural documents, slides, photographs, theatre memorabilia, and extensive correspondence from the various state historic societies, preservation organizations, and individuals involved in locating, recording, and preserving historic theatre buildings. The Chesley Collection is open to the public by appointment (609-452-3223).

The List costs \$10.00 (U.S.). For ordering or further information, please contact League of Historic American Theatres, 1600 H Street N.W., Washington, D.C. 20006.

* * *

ARCHIVES

Stratford Festival Archives Catalogue-Index: A Progress Report

The project is in its second (and final) year, and excellent progress has been made towards completion, which is foreseen by the end of the calendar year 1985 when the materials will be ready for publication. Research is underway on all files; what follows is a short summary of the current state of each aspect of the project:

--Name files: these are essentially complete, with upwards of 14,000 names of individuals who have taken roles in the Festival's productions. They can be accessed by name, role, type of function within a production (understudy, actor, etc.); the file also includes records of surviving scripts.

--Production file: this is complete with 476 productions, workshops, and other events recorded. They can be accessed by date, title, theatre, etc.

--Review Files: these are nearing completion, with 220 of the Festival's 250

volumes of pressbooks indexed; the total number of articles included so far exceeds 9,000. The reviews can be accessed by name of paper, play reviewed, date, or reviewer. The articles which are not reviews can be accessed by subject, because we have included a subject field and have created an index to it.

--Archives survey: this is underway, with the aim of producing a brief digest of information, for each production file entry, of the materials which the Archives holds.

--Archives notes and Production notes: these are created whenever information is found which is suitable for inclusion in the catalogue-index. Eventually these files will produce annotations to the entries, with such information as tour itineraries, etc.

We have decided to conclude the catalogue-index at the end of the 1985 calendar year, thus ending the volume at the conclusion of John Hirsch's tenure as Artistic Director of the Festival. Future updates of the catalogue-index might well coincide with future changes of Artistic director. While the project is still underway, we have now arrived at the point where we are able to respond to individual enquiries from researchers, which should be directed to the address given below.

J.A.B. Somerset, Department of English
University of Western Ontario, London, Ontario N6A 3K7

* * *

Sherrill Grace would like to draw to the attention of ACTH members the Bertram Brooker Collection at the University of Manitoba: letters, MSS, TSS (of fiction, poetry, plays, and essays), and photos. There is also a good Register by Dr. Richard Bennett, Head of Special Collections. In addition, there are some Brooker MSS in the Voaden Collection at York University.

* * *

Robinson Cliff - Set and Costume Designs for Twelfth Night - University of Alberta Collections acquisition - Purchased and displayed April 1983. Production of U. of A. Drama Society, Edmonton, 1946.

* * *

The University of Guelph has increased its holdings of Ontario theatre archives by adding those of Open Circle Theatre and Young People's Theatre. Both collections are rich in scripts, promptbooks, posters, financial records, sound and video tapes, and production records. Open Circle and YPT archives join those of the Shaw, Tarragon and Phoenix theatres at Guelph.

* * *

Back-Stage Magic: the Stratford Festival at Simpsons (downtown Toronto). March 25 - April 8. Throughout Simpson's entire store will be a series of displays of costumes, prepared set pieces from recent Stratford Festival productions. The exhibit will be drawn from the extensive Stratford Festival Archives to capture

a glimpse of the interpretive skills in use backstage at the Festival. The occasion is meant to celebrate the new back-stage facilities at the Festival and Avon theatres.

Dan Ladell, Archivist
Stratford Festival

NOTES

World Encyclopedia of Contemporary Drama: First Deadlines: April 30th.

This exciting project, under the aegis of the International Theatre Institute and UNESCO, is getting underway. Don Rubin of York University is the world editor and the first English-language edition is likely to be published in Toronto about 1990.

Two Canadian National Advisory Committees have been struck (French and English). Members were chosen by the Canadian Centres for the I.T.I. in Canada. Jean-Cléo Godin is heading up the French-language committee and Robert Wallace, the editor of CTR, has been elected chairperson of the English-language committee. Anton Wagner and David Gardner are officially representing ACTH/AHTC on this eleven-member Advisory group. The other English-language members include Henry Beissel, Joyce Doolittle, Bill Glassco, William Littler, Jillian Officer, Peter Perina, Patricia Keeney Smith, Renate Usmiani and Robert Wallace.

The four-volume encyclopedia is planning to include contemporary entries (1945 to 1985) from approximately 100 countries. To date, 46 have been organized and there is support from about 63.

The Canadian Advisory Committee (English) expects that there will be around 35 English-Canadian entries, including a major overview article. There will be a similar number of entries for French Canada. Decisions as to which companies, organizations and individuals should be included are to be made this coming May. It is then planned that writers will be assigned by the end of 1985. Your ideas as to who and what should be included are eagerly solicited and will be warmly welcomed. In addition, if you are interested in writing any of the entries (there will be a slight honorarium), please let me know, and kindly indicate which specific entries you would be most interested in. Your list of entries and/or indication of interest in writing should reach me by 30 April 1985. Please write c/o David Gardner, 72 Admiral Road, Toronto, Ontario, M5R 2L5.

David Gardner

* * *

Herbert Whittaker has asked for suggestions regarding names for commemorative seats in the Jane Mallett Theatre. These suggestions as well as names of possible donors should be sent to H. Whittaker, 10 Lamport Ave., #301, Toronto, Ontario, M4W 1S6.

* * *

Nouvelles de la SHTQ

La Société d'histoire du théâtre du Québec a tenu son assemblée générale annuelle au restaurant "le Tromblon d'Argent" à Montréal, le samedi 24 novembre dernier.

On y a longuement discuté de l'annuaire théâtral dont la réalisation est avancée, sous la direction de Jean-Marc Larrue. Cette publication reprend un titre déjà familier aux historiens du théâtre, mais dans un esprit différent puisqu'il s'agira d'un recueil d'articles, monographies ou inédits. Au sommaire de la première publication - qui pourrait paraître d'ici un an - on trouvera notamment des inédits d'Henry Deyglun.

J'ai proposé aux membres présents à cette assemblée que la SHTQ se joigne à l'AHTC/ACTH à sa réunion de Montréal. On pourrait considérer que la journée consacrée au théâtre québécois serait sous la responsabilité conjointe des deux groupes. Cette suggestion a semblé recueillir l'assentiment général et plusieurs membres m'ont immédiatement assuré de leur participation à la réunion de Montréal.

L'assemblée générale a réélu, pour un mandat d'un an, l'exécutif sortant.

Jean-Cléo Godin

* * *

Nouvelles de la FIRT

Récemment nommé à l'exécutif de la FIRT pour un mandat de quatre ans, j'ai assisté à la réunion annuelle de cet organisme, qui s'est tenue à Rome les 22 et 23 septembre dernier.

La réunion de l'exécutif, d'une durée de 2 jours, s'est tenue dans la bibliothèque de Centro Teatro Ateneo, à l'Université de Rome. Sous la présidence de l'Américain Bill Green, des représentants de 10 pays d'Europe, du Canada et du Nigéria ont entendu les rapports annuels des divers officiers et deux rapports particuliers: l'un de M^r Ortolani, sur son projet de bibliographie mondiale du théâtre, l'autre du nouveau responsable des cours de Venise, dont on proposait une réorganisation pour tenter de sortir d'une crise majeure.

La FIRT connaît des difficultés de parcours et l'exécutif a examiné diverses solutions possibles. On espère, en particulier, ouvrir davantage les diverses activités aux jeunes chercheurs: un effort particulier sera fait en 1985, au Congrès mondial de Glasgow. Plusieurs membres ont regretté le retrait de la fédération de la représentation hongroise et de l'Association canadienne d'histoire du théâtre. On m'a chargé de transmettre à cette dernière une invitation à réintégrer la FIRT. Enfin, l'exécutif a manifesté son inquiétude que ses délibérations se passent presque exclusivement en anglais, alors que le français est également, de par ses statuts, langue officielle de communication.

La réunion de l'exécutif a été suivie, à compter du lundi 24, par les séances de la commission universitaire. Sous le thème "Théâtre occident/orient", ces

séances ont réuni plus de 200 personnes, dont plusieurs jeunes chercheurs. Mais la représentation internationale était très large, plusieurs participants de Chine, du Japon, de l'Inde et de divers pays d'Afrique s'étant joints à l'exécutif pour ces séances, de même que des représentants d'au moins trois autres pays européens et un australien.

Au cours de ces cinq jours, on a évoqué les divers points de rencontre, de convergence ou d'opposition, entre les grandes traditions théâtrales de l'orient (Nô, Kathakali, opéra de Pékin, etc.) et celles de l'occident.

Jean-Cléo Godin

* * *

M.A. Studies in Canadian Drama and Theatre

Through a cooperative venture of the Departments of English and Drama at the University of Guelph, it is possible for students to take an M.A. degree in English with special emphasis in Drama. It is possible, for example, for an M.A. student to take three of four required courses in Dramatic Literature or Theatre History and to write the thesis on a Drama or Theatre topic. The University of Guelph has rich holdings in Ontario theatre archives; the opportunity for original research is extensive. At present, the archives of the Shaw, Tarragon, Phoenix, Open Circle and YPT are held at Guelph. For further information about the M.A. program at Guelph, please contact either Leonard Conolly (Drama Department) or Neil Carson (English Department), University of Guelph, Guelph, Ontario, N1G 2W1.

* * *

Tour of China, May 1986

The Canadian China Society is the Toronto chapter of the Federation of Canada-China Friendship Associations. It is a non-profit organization dedicated to fostering understanding between Canadians and Chinese; tours to China which facilitate friendly contacts between persons of like interests are one of the ways to achieve this aim.

The Society is planning a May 1986 China tour which will focus on performing arts. They believe a tour which goes beyond the casual (if fascinating) glimpse of China's performing arts on a more general tour can lead to a deepened understanding of both China's arts and our own. The tour is designed to appeal to persons involved with or interested in the performing arts in Canada although all participants are welcome.

For further information please contact Kate Stevens, East Asian Studies, University of Toronto, Toronto, Ontario, M5S 1A5, (416)978-5167.

CONFERENCES

An international Colloquium on Theatre Criticism is being organized by the Québec theatre Journal Jeu and the Canadian Theatre Critics

Association/Association des Critiques de Théâtre du Canada from Tuesday May 28 to Saturday June 1. The five afternoon seminar sessions (from 2 to 5 p.m.) will centre on the following topics: Critical Practice in the Americas; The Critic of Power and the Power of the Critic; Performance Documentation; Artistic Direction of the Critic in Action; and Critical Practice. The Colloquium will be integrated with the many theatre productions and related events of the "Theatre Festival of the Americas/Festival des Ameriques". For further information, contact Jeniva Berger, President, CTCA/ACTC, 62 Wellesley St. W., Suite 1806, Toronto, Ontario, M5S 2X3.

* * *

SIBMAS

The International Association of Libraries and Museums of the Performing Arts is holding its 16th International Congress in London from the 9th-13th of September 1985. The theme is "The Theatre and Theatre Collections"; the congress will explore the relationship between live theatre and documentary material. For further information, please contact Alexander Schouvaloff, Organizing Secretary, SIBMAS Congress, Theatre Museum, Victoria and Albert Museum, London SW7 2RL England.

* * *

Women's Studies Conference

In March of 1986, a conference will be held by the Advisory Committee for the Status of Women at Carleton University. The theme will be integrating women's studies into various disciplines at universities. Phyllis Leonardi is soliciting participation and response from ACTH/AHTC members by the end of May 1985. Ms. Leonardi can be contacted care of Women's Studies, 1109 Arts Tower, Carleton University, Colonel By Drive, Ottawa, K1S 5B6.

* * *

XXIIst World Congress of the International Theatre Institute

Over 200 international and an additional 100 Canadian theatre artists are expected to attend the XXIIst World Congress of the International Theatre Institute. This is only the second time that this international body, founded in 1948, has met in the American hemisphere. The first time was in New York in 1967.

The Congress will take place in Montreal at the Université du Québec à Montréal June 1-4 and at the University of Toronto June 5-8. The overall theme of the Congress is "Theatre/New World Visions". In-depth discussions will examine the following main topics: Theatre and the New Technologies; The Theatrical Space; Theory versus Practice: Breaking the Barriers; and Visions of Theatre in the Americas.

International delegates will be exposed to a large number of theatre, dance and musical theatre productions in both Montreal and Toronto. The Congress will therefore attract unprecedented international attention to theatre in Canada.

ACTH/AHTC will be sending three official delegates to the Congress: Joyce Doolittle, Jean-Cléo Godin and Anton Wagner who is the Secretary of the Canadian Centre of the ITI (English-language). They will participate in all the sessions of the Congress and in one or more of its standing committees: Playwrights, Dance, Musical Theatre, New Theatre, Training, Publications, and Third World. Anyone wishing to attend the ITI Congress as an observer should contact Richard Plant.

In order to introduce international delegates to theatre in Canada, the Canadian Centre of the ITI and the Canadian Theatre Critics Association have organized the publication of a book of essays entitled Contemporary Canadian Theatre: New World Visions. Edited by Anton Wagner, the publication contains 35 essays surveying theatre and playwriting in both English Canada and Québec and on the electronic media. There are also articles on opera and musical theatre, dance, drama in education, theatre design and criticism. Other Association contributors include Renate Usmiani, Terry Goldie, Linda Peake, Richard Perkyms, Mary Elizabeth Smith, Malcolm Page, Howard Fink, Mary Jane Miller, Richard Courtney, Jeniva Berger, Hélène Beauchamp, Don Rubin and Herbert Whittaker.

The collection will also include 70 production photographs from English Canada and Quebec and is being published May 15 by Simon & Pierre. The project was made possible through a generous grant from the Ontario Ministry of Citizenship and Culture. Thanks to a further grant from the Samuel and Saidye Bronfman Family Foundation, copies of Contemporary Canadian Theatre will be given to all official delegates attending the XXIst ITI World Congress.

Anton Wagner

* * *

PROPOSED 1985 ACTH/AHTC CONFERENCE

Wednesday, May 29

7:30 - 10:00 p.m.

Executive Committee Meeting

Thursday, May 30

9:15

Welcome from the President

9:45 - 10:45

Riel: le centenaire

Len Doucette and Annette Saint-Pierre

"Riel sur scène: Les premiers cent ans"

10:45 - 11:00

Pause Café

11:00 - 12:15

The Amateur Tradition

Leslie O'Dell, "Amateur Theatricals"

James Noonan, "Theatre and Spectacle Under the Aberdeens, 1893-98"

DINNER 12:15 - 2:00 p.m.

2:00 - 3:15 p.m.

Prairie Theatre Focus

Joyce Doolittle & Jeffrey Goffin, On The Sherman Grand and the Calgary Centre for Performing Arts

"Alberta Drama Education Origins"

L. Marilyn Potts

3:15 - 3:30 p.m.

Pause Café

3:30 - 4:30 p.m.

Round-table: Computers and Theatre Research

Ed Mullaly; "Computers and Theatre Research" with support of John Ball, David Warrick

EveningGone the Burning Sun at CentaurThrough The Leaves production of Mabou Mines at Festival of the Americas

Other productions in Festival of the Americas

Albertine by Michel Tremblay - Rideau VertSquat at Espace Libre from NYBolivar from VenezuelaMansimiente from BrazilFriday, May 31

8:30 - 9:00 a.m.

Café

9:00 - 10:30 a.m.

Théâtre en Québec: le passé I

Alonzo Leblanc

Denis Carrier

"Le Monument National de Montréal"

"Le Théâtre National de Montréal"

10:30 - 10:45 a.m.

Pause Café

10:45 - 12:15

Théâtre en Québec: le passé II

Chantel Hébert

Jean-Marc Larrue

"Burlesque américain, burlesque québécois"

"Vers un institution théâtrale ..."

DINNER 12:15 - 2:00 p.m.

THINC: Board Meeting

2:00 - 3:15 p.m.

Théâtre en Québec: régionale et aujourd'hui

Marcel Fortin
Jacques Demers

"Théâtre regional d'Outaouais"
"Problematic du Théâtre québécois à
travers la revue Jeu"

3:15 - 3:30 p.m.

Pause Café

3:30 - 5:00 p.m.

Table rond: Théâtre en québec:
l'aujourd'hui et le futur

invitées

EVENING

Same as Thursday

Saturday, June 1

8:30 - 9:00 a.m.

Café

9:00 - 10:30 a.m.

Our Modern Canadian Theatres: I

Lea Usin, "The History and Development of
the Great Canadian Theatre Company"
Alan Filewod, "Catalyst's Theatre's
Inter-active Documentary"

10:30 - 10:45 a.m.

Pause Café

10:45 - 12:15

Home and Abroad

Malcolm Page, "The Reception of Canadian
Plays in Britain"
James Hoffman, "Carroll Aikins and the Home
Theatre"

DINNER 12:00 - 1:30 p.m.

1:30 - 2:30 p.m.

Our Modern Canadian Theatres II

Richard Knowles, "The Mulgrave Road Co-op"
Denyse Lynde, "The Mermaid Theatre Company"

2:30 - 2:45 p.m.

Pause Café

2:45 - 3:45 p.m.

Round table: The proposed Theatre Museum
invited participants

3:45 - 5:00 p.m.

Annual General Meeting

EVENING: 7:00 p.m.

Banquet

Sunday, June 2

9:00 a.m. - 12:00 p.m.

ITI Conference June 2-4; June 5-8 in
Toronto
Executive Committee Meeting

Theatre Festival of the Americas

Information and/or tickets for Theatre Festival of the Americas (22 May - 4 June 1985) can be obtained from: Central Box Office, Theatre of the Americas, Bar Saint-Sulpice, 1682 St-Denis, Montreal, Quebec, H2X 3K6. The phone number of the Box Office is 514-288-6792.

XXI WORLD CONFERENCE OF THE INTERNATIONAL THEATRE INSTITUTE

WE NEED YOUR HELP!

Over two hundred international theatre artists will convene in Toronto and Montreal from June 1 - 8, 1985 for the Twenty-First World Congress of the International Theatre Institute. The ITI, an affiliate of UNESCO, meets biennially to discuss issues, set policy and explore new theatrical terrain.

The foreign delegates, representing the ITI's sixty-three member nations, will be joined by more than one hundred of their Canadian colleagues as they discover and experience Canada's professional theatre and meet many of our distinguished theatre artists. The event will be of local, national and international significance, attracting unprecedented attention to the Canadian theatre community which may well determine the international profile of Canadian theatre for the next ten years.

As part of our program to welcome the delegates to Toronto, the Canadian Centre is planning to assign hosts and hostesses to each visiting delegation. Consequently, we are seeking volunteers from the Canadian theatre community who would be interested in donating four days of their time in Toronto from June 5 to 8, 1985. The hosts/hostesses will act as guides, interpreters and resource people for our foreign guests, many of whom are leading international theatre artists.

If you would like more information about our host/hostess program or would like to volunteer your time during the Congress, please contact Lorne Fox at the Toronto Congress office, 62 Charles Street East, Toronto, Ontario, Canada, M4Y 1T1; Telephone (416)964-0133.

FIRT/IFRT Xth WORLD CONGRESS, Glasgow, 16-23 September 1985

Provisional Programme

15 September	1400	Executive Committee
16 September	1000	Executive Committee
		ARRIVAL OF DELEGATES
		REGISTRATION
	1730	Pub-grub at TRON THEATRE CLUB
	1930	Performance/Représentation théâtrale
17 September	1000	Inaugural session
	1100	James Arnott Memorial Lecture
	1430	Working groups
	1730	Reception by the City of Glasgow
	1930	Performance at the Citizens' Theatre
18 September	0930	Keynote lecture
	1100	Working groups
	1430	Open seminar on citizens' production
	1700	Reception
	1930	Performance (7:84-Scotland)
19 September	1000	Meetings of various IFRT commissions, Plenary meeting
	1200	Coaches to Edinburgh
	1730	Reception
	1930	Performance at the Lyceum Theatre
20 September	0930	Keynote lecture
	1100	Working groups
		Free afternoon
		Visit of Burrell Collection
	1930	Performance by Wildcat Theatre Company
21 September	0930	Keynote lecture
	1100	'Theatre Research and Universities' Seminar organized in collaboration with the Council of Europe
	1400	Craig memorial Lecture
	1600	Plenary committee
	1915	Performance at the Theatre Royal (ballet or opera)
22 September	1000	General assembly
		Coach trip to the Trossachs and Loch Lomond
	1930	Farewell dinner
23 September		Delegates depart

1984-85 ACTH/AHTC Membership List Update

Sri Ram V. Bakshi
SUNY College of Brockpoint
Brockpoint, New York 14420 USA

Sandy Black
350 Victoria Street
Toronto, Ontario M5B 2K3

Mark Blaggrave
University of New Brunswick
P.O. Box 5050, Saint John
New Brunswick E2L 4L5

Michael Booth
Theatre, Univ. of Victoria
Box 1700
Victoria, B.C. V8W 2Y2

Min. of Cit. & Cult. Planning
Grants Management Branch
77 Bloor St. West 14th Floor
Toronto, Ontario M7A 2R9

Arthur L. Davies
R.R. #1
Sharon, Ontario L0G 1V0

Tracy Davis
Drama, Queen's University
Kingston, Ontario K7L 3N6

Dept. of Theatre
University of Ottawa
112 Waller Street
Ottawa, Ontario K1N 6N5

University of Calgary
Library, Serials
Calgary, Alberta T2N 1N4

Director of Records
Records and Archives Division
100 Queen St W., New City Hall
Toronto, Ontario M5H 2N2

Tibor Egervari
32 Sweetland Ave., #2
Ottawa, Ontario K1N 7T6

Richard Epp
Dramatic Arts
University of Lethbridge
Lethbridge, Alta. T1K 3M4

Ian Fenwick
45951 Crescent Drive
Chilliwack, B.C. V2P 1G5

Howard Fink
English, Concordia University
1455 de Maisonneuve West
Montreal, Quebec H3G 1M8

D.R. Gamble
Department of French
Memorial University
St. John's, Nfld. A1B 3X9

Anne Goddard
MS. Division, Public Archives
395 Wellington St.
Ottawa, Ontario K1A 0N3

Jeffrey Goffin
2010 Hope St. S.W., #105
Calgary, Alberta T2S 2H1

Historical Resources Library
Dept. of Culture
12845-102nd Ave.
Edmonton, Alberta T5N 0N6

Dorothy E. Jones
c/o Douglas College
Box 2503, New Westminster
British Columbia V3L 5B2

Owen Klein
St. Clair College
200 Talbot Rd.
Windsor, Ontario N9A 6S4

Terry Kotyshyn
Dept. of Drama
University of Alberta
Edmonton, Alberta T6G 2C9

Daniel Ladell
Box 520
Stratford, Ontario N5A 6V2

John Lindsay
23 Delhi Avenue
Toronto, Ontario

Peter Loeffler
Dept. of Theatre
U.B.C.
Vancouver, B.C. V6T 1W5

Lise-Lone Marker
Graduate Centre for the Study of Drama
University of Toronto
Toronto, Ontario M5S 2E1

Christopher McHange
Drama, U. of Calgary
Calgary, Alberta
T2N 1N4

Susan Minsos
7139 Sask Drive
Edmonton, Alberta T6C 2A4

Jillian Officer
Dance Dept.
University of Waterloo
Waterloo, Ontario N2L 3G1

Linda Peake
70 Arundel Ave.
Toronto, Ontario M4K 3A4

James Reaney
Dept. of English
University of Western Ontario
London, Ontario N6A 3K7

Will H. Rockett
Communication Dept.
Seton Hall University
South Orange, N.J. 07079

Philippe Rouyer
78 rue de Doumerc
33000 Bordeaux
France

E.S. Rump
Dept. of English
Glendon College
2275 Bayview Ave.
Toronto, Ontario M4N 3M6

Michael V. Spence
1033 Royal York Road
Etobicoke, Ontario M8X 2G5

Philip Spensley
Theatre, Concordia University
7141 Sherbrooke St. West
Montreal, Quebec H4B 1R6

Theatre Ontario
8 York Street
7th Floor
Toronto, Ontario M5J 1R2

Rémi Tourangeau
858 rue Laviolette
Trois-Rivières
Quebec G9A 5J1

Keith Turnbull
8-721-13th Avenue S.W.
Calgary, Alberta T2R 0K8

Vancouver Public Library
Continuations Section
750 Burrard St.
Vancouver, B.C. V6Z 1X5

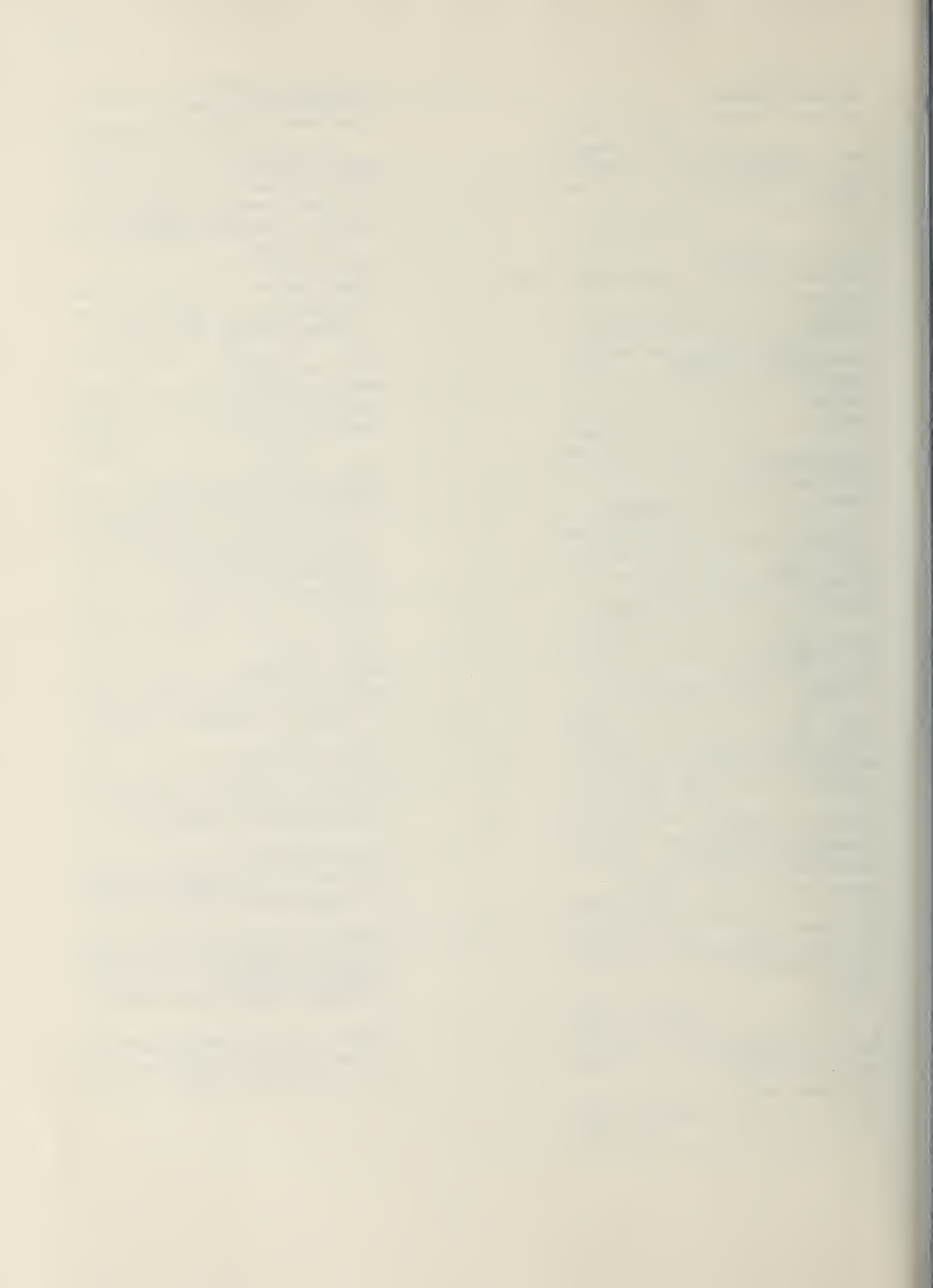
G.D. Wagner
Dept. of Drama
Queen's University
Kingston, Ontario K7L 3N6

Bruce Whitehead
c/o Lumitrol Ltd.
253 Merton Street
Toronto, Ontario M4S 1A7

H. Whittaker
10 Lampport Ave., #301
Toronto, Ontario M4W 1S6

Theatre; attn: R. Stuart
York University
4700 Keele Street
Downsview, Ontario M3J 2P3

Theatre Library Association
111 Amsterdam Avenue
New York, N.Y. 10023



Officers of the Association

President
Geraldine Anthony
Dept. of English
Mount Saint Vincent University
160 Bedford Highway
Halifax, Nova Scotia B3M 2J6

Vice-President
Denis Salter
Dept. of Drama
University of Calgary
Calgary, Alberta T2N 1N4

Secretary
Jonathan Rittenhouse
10 Prospect St.
Lennoxville, Québec J1M 1W8

Treasurer
Denyse Lynde
Dept. of English
Memorial University
Saint John's, Newfoundland
A1C 5S7

Officers-at-Large

Joyce Doolittle
2108 Seventh St. S. W.
Calgary, Alberta T2T 2X2

Murray Edwards
University of Victoria
(Extension)
Box 1700
Victoria, B. C. V8W 2Y2

David Gardner
72 Admiral Road
Toronto, Ontario M5R 2L5

Chris Johnson
Theatre Programme
University of Manitoba
Winnipeg, Manitoba R3T 2M8

Robert Lawrence
University of Victoria
Box 1700
Victoria, B.C. V8W 2Y2

Patrick O'Neill
Mount Saint Vincent University
Halifax, Nova Scotia B3M 2J6

Ann Saddlemyer
Graduate Centre for the Study
of Drama
Koffler Centre
214 College Street
Toronto, Ontario M5T 2Z9

The Association for Canadian Theatre History/Association d'histoire du théâtre au Canada NEWSLETTER is published regularly and is available to individual and institutional members of the Association which is a non-profit organization founded in 1976.

Editor: Kathleen D. J. Fraser

Contributors: Geraldine Anthony, John Ball, Jean-Cléo Godin,
Heather McCallum, Richard Plant, Jonathan Rittenhouse,
and Anton Wagner

Please address correspondence to the Editor, Department of English,
University of Western Ontario, London, Ontario N6A 3K7

Members are asked to report changes of address to ensure delivery
of the Association's publications.

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EDITOR'S NOTE

This issue is Volume 9, Numbers 1 and 2. ACTH/AHTC is changing its fiscal year to coincide with the calendar year. This was approved at the Annual General Meeting in Montreal this past June. See the Secretary's Report elsewhere in this issue. This change means two things for Association members. First, the next issue of the Newsletter (Spring 1986) will be Volume 10, Number 1. Second, membership dues for 1986 will be collected in January.

Please submit copy for the next issue by February 1986. Submissions are to be double-spaced, typewritten and on one side of a page! Thank you.

Kathleen D. J. Fraser

PRESIDENT'S REPORT

I am happy to take over my duties as newly-elected President at a time when the Association is at a peak both in membership and in projects for the development of Canadian theatre history. At the end of the 1984-85 year the membership totalled 240, the largest number that we have had since the establishment of the ACTH/AHTC in 1976. This is both a cause for rejoicing and an incentive to continue to enlarge our membership - one of the key goals in the forthcoming Year of Celebration - as we prepare to commemorate the Tenth Anniversary of the ACTH/AHTC.

A progress report on the numerous scholarly projects being undertaken by groups of members of ACTH/AHTC is in order here. CFH (our representative Jean-Cléo Godin) and SSHRC are concerned about the volume and quality of the research being undertaken by the scholarly community. Our Association can report a healthy number of highly important projects designed specifically to disseminate knowledge among scholars re. the history of theatre in Canada, and to increase interest among the public at large in Canadian theatre - its early history, its development over the years throughout the provinces, and its present rich contribution to the cultural life of Canada.

For, example, the Theatre Museum Feasibility Committee hired consultants to survey existing collections and to discover whether there is a need and support for a National Theatre Museum or a number of theatre museums at strategic points across the country. Preceding the Annual General Meeting on June 1, 1985, a Round Table on the Proposed Theatre Museum, chaired by Ann Saddlemeyer, included on the Panel: Jim Aikens, Curtis Barlow, Guy Beaulne, John Hobday, Dan Ladell, Richard Plant, Jean Roberts, Bill Taylor, Michel Vais and Herbert Whittaker. From every point of view the members affirmed the need for a Theatre Museum or museums. At the Annual General Meeting that followed, comments from the audience included suggestions for a supporting body called Friends of the Theatre Museum, the immediate collection of memorabilia, the encouragement of actors and hoarders of theatrical items to save and donate them,

the mounting of exhibitions in the near future, the solicitation of help and advice from the Public Archives of Canada. At the new Executive Meeting on June 2nd, a Standing Committee, called the Theatre Museum Committee, was established to continue work on the Theatre Museum Project. It was agreed that membership on the Committee be not restricted to ACTH/AHTC members. The Chair and members of this Committee will be announced in a forthcoming Newsletter. The Theatre Museum Report 1984/85 will be submitted to the ACTH/AHTC Executive shortly. The Theatre Museum Committee will then deal with this report.

Another important project undertaken by ACTH/AHTC members is The Oxford Companion to Canadian Drama and Theatre. Its editors, Len Conolly and Eugene Benson, invited participation by members of ACTH. Approximately 100 contributors will provide approximately 550 entries. Publication date will be in 1987 or 1988. There are no financial problems as it is being funded by O.U.P. A S.S.H.R.C. grant may assist with developmental costs.

The World Encyclopedia of Contemporary Theatre has on its Board of Advisors David Gardner and Anton Wagner who will supervise contributions on Canadian theatre.

Theatre History in Canada, the official publication of ACTH/AHTC has had grants from S.S.H.R.C., the Ontario Arts Council, and the University of Toronto. Nevertheless it needs more subscriptions and more submissions both in English and French. ACTH/AHTC members are urged to cooperate in both these matters. Ann Saddlemeyer announced her resignation as co-editor, as of June 1986. We wish to express the gratitude of all our members to Ann for her initiation of this important journal and her dedicated work on it as co-editor. We welcome Len Doucette as her replacement in 1987.

A Publications Committee was created as a Standing Committee with David Gardner as Chair. It was agreed that the Publications Committee include on its membership the Newsletter editor, the Journal editors, and the ACTH/AHTC representative for the Journal. This committee will act as a clearing house of publication information for the Association.

Another standing committee created in June is the Computers and New Technology Committee, established to look into new technology and its uses in Canadian Theatre history and to provide guidelines and standardization policies, bringing its recommendations to the Association through the Newsletter and any other means it sees fit to use. The Chairman and members of this Committee will be announced in the next Newsletter.

Other matters of importance to the Association include the following reports and announcements. The second Dinner Seminar of the Canadian Higher Education Research Network (CHERN) dealing with SSHRC's Five Year Plan for Financing Research in the Social Sciences and Humanities (1985-1990) was held on September 5 in Ottawa. Bill Taylor, President of SSHRC provided a brief introduction, followed by four speakers: Bernard Shapiro (President, Social Science Federation of Canada),

John Matthews (President, CFH), John Meisel (University Community, Queen's University), and Victor Clarke (Private Sector). The proceedings of this event will be published in early October as part of CHERN's Working Paper Series. The Third Dinner Seminar will be held in early October to discuss that section of the MacDonald Royal Commission Report on education and research. Jim Noonan will be our representative at this third Seminar. Meanwhile CHERN will be releasing its first publication in early September which will include a review of NSERC's Second Five Year Plan, Completing the Bridge to the 90's. It is also organizing public forums on higher education Policy - in September at McGill, in October a major conference with the Royal Society of Canada, in the fall other events in Halifax, Toronto, and Winnipeg. ACTH/AHTC members are urged to attend. Their address:

CHERN/RCRES
Ottawa Secretariat
c/o Faculty of Administration
University of Ottawa
275 Nicholas Street
Ottawa, Ontario K1N 6N5

A national conference on "The Cultural Imperative: Creating New Management for the Arts" will be held November 1-3 in Kitchener-Waterloo, Ontario. Richard Plant will be our representative. The purpose of this conference is to lay the foundation for more effective and cooperative arts management.

National Universities Week will be held October 19-27 at universities across Canada. The theme, "Extending Ideas/Un courant d'idees" is designed to demonstrate the role of universities in community, regional, and national development. The ACTH/AHTC has pledged to support this Week by publicizing it and promoting it among its members.

The editors of The Dictionary of Canadian Biography/Dictionnaire biographique du Canada are deeply concerned that the volumes be continued into the 20th Century. Volume XIII on should not be delayed. We have been asked by Frances G. Halpenny, General Editor, to support this project by letters to S.S.H.R.C.C. At our Annual General Meeting we passed unanimously a resolution to affirm the desirability for a DCB/DBC that moves beyond 1900. The letter sent to S.S.H.R.C.C. follows this President's report. Any further letters by members would be appreciated.

Also noted at the Annual General Meeting is the fact that CBC films and tapes, subsequent to 1970, have not been deposited in the Public Archives of Canada. It was moved that the Executive write to William Armstrong to express our concern for the safety of these materials. The letter sent to him also follows this President's report. All ACTH/AHTC members are asked to send added letters to Mr. Armstrong re. this.

Another motion was passed to express to the President of Memorial University the disapproval of the members of ACTH/AHTC with Memorial's policies that have resulted in the current censure of Memorial University by CAUT. A day or two after that motion was passed, Memorial withdrew its agreement to hold the 1988 meetings of the Learned Societies there. Hence, the letter sent, on behalf of ACTH/AHTC, simply expressed our Association's disapproval without noting our refusal to hold our annual meeting there unless the censure is lifted.

The Association for Canadian Theatre History wishes to express publicly its deep appreciation to Dr. John Black, Chief Librarian at the University of Guelph, for his generosity in housing the archives of the Shaw Festival Theatre, Tarragon, YPT, Open Circle, Phoenix, Theatre Plus and NDWT. These archives are a rich source of Canadian Theatre history for students and scholars.

Once again we are happy to report that the Annual Conference, this year held at the University of Montreal, was a great success, thanks to the creativity and energy of its planners - Jean-Cléo Godin and Jonathan Rittenhouse - and the wholehearted support of the ACTH/AHTC Executive and members. Fifty-six members registered and ten more attended various sessions totalling 66 members present. Added to this were a large number of members of SHTQ present at their collaboration with us in a full day's session on theatre history in Québec. A special vote of thanks was sent to Dean Karl Kuepper of Bishop's University for his generous help in financing the printing of resumés of all papers so that anglophone and francophone members would have summaries in their mother tongue. Summaries of the Conference papers are included in this Newsletter. At the annual banquet Honorary Memberships were awarded Yvette Brind-Amour and Gratien Gélinas, both of whom addressed the assembly, giving stimulating talks on their lifetime involvement in Québec theatre. The Annual General Meeting, reported by the secretary in this Newsletter, was again of marathon length due to the extraordinary number of projects undertaken by this Association requiring reports.

The next Annual Conference will be held at the University of Manitoba, Winnipeg, May 27, 28, 29th, 1986. Annette Saint-Pierre and Chris Johnson will be our local representatives. Please send abstracts of papers to either one of them. One member suggests a thematic focus in the call for papers, e.g. "Retrospectives of Some Contemporary Canadian Playwrights." This is merely a suggestion. All ideas for papers will be gratefully accepted. The celebration of our Tenth Anniversary will also be included at The Learned's, both in papers given and in events planned. The ACTH/AHTC was founded at Laval at the Learned Societies in 1976, and its Constitution was approved in 1977. Denis Salter, the Vice-President, is in charge of the Tenth Anniversary National Promotional Campaign. Any ideas for this campaign may be addressed to Denis (University of Calgary).

The next Executive Meeting for ACTH/AHTC will be held in Winnipeg on January 25th and 26th. Members are urged to apply for plane excursion rates early this fall.

In the meantime I beg each member of ACTH/AHTC to bring one new member into the Association this year. Because of the reports that funding agencies must continually lower their grants, and the great need we have to fund our various projects and our Journal, our one hope of continued sustenance is a rising membership list. There are many Canadians who have a vested interest in theatre and who are still unaware of our Association's existence. As one member recently said, "If every member brought in one new member, our Association would grow in one year from 240 to 480 members!" Think on that! Best wishes for a happy and profitable year!

Geraldine Anthony, S. C.
President

June 11, 1985

Mr. William Armstrong
Executive Vice-President
Canadian Broadcasting Corporation
P. O. Box 8478
Ottawa, Ontario
K1G 3J5

Dear Mr. Armstrong:

On June 1, 1985, at the Annual General Meeting of the Association for Canadian Theatre History, held at the University of Montreal, a motion was unanimously passed that the Association should formally protest the delay of CBC in depositing its post 1972 films and tapes with the Public Archives of Canada.

Fifteen years of Canadian theatre heritage may be lost to scholars and historians because of the CBC policy of Video Tape Recycling. Canadian drama researchers are fearful lest what happened in the past (the monumental loss and destruction of countless Canadian drama manuscripts and tapes from the 1930's to the 1950's) be now repeated.

The agreement between the Public Archives of Canada and the CBC, made verbally in 1975 and signed in 1981, to deposit all films and tapes (made after 1972) with the PAC, is still not implemented. With the current state of archival deposit, it is difficult, for example, to establish Radio and Television studies as a discipline in Canadian universities. The CBC does not have the resources to catalogue and maintain in safety these materials. Hence it is reasonable for CBC to deposit all of this with PAC which already has pre 1972 films and tapes.

CBC producers have been known to exercise the right to alter tapes and films even after broadcast, and to keep them in a hundred different departments, filing cabinets, desks, and garages. Despite the policy not to wipe or discard Canadian drama tapes, some of them still disappear. We have been told that there are disputes between

CBC and PAC re. condition of materials returned to CBC after copying, a technical matter that can easily be resolved. Since the PAC pays the transfer costs, the CBC is not being asked to devote its shrinking resources to the task.

As we see it, subject to copyright law, this material belongs neither to CBC nor PAC but to the people of Canada, particularly those Canadian scholars who will give it the attention it deserves.

Depositing the material in a safe place with PAC, who will catalogue it and make it easily accessible to scholars and students, is a basic step toward two other goals:

1. The access to television adaptations of our theatrical heritage for classroom use (rental fee to CBC).
2. Detailed study of Canadian radio and television drama in university courses (rental fee to CBC) and the opportunity for students and faculty to see the high quality of CBC productions.

We therefore urge you, the Canadian Broadcasting Corporation, to act immediately to deposit these valuable post 1972 tapes and films with the Public Archives of Canada.

Sincerely,

Dr. Geraldine Anthony
President
Association for Canadian Theatre History

cc: Jack Craine, Director of Network TV
1500 Bronson Avenue, Ottawa, Ontario K1G 3J5

Trina McQueen, Director of TV Programming
1500 Bronson Avenue, Ottawa, Ontario K1G 3J5

R. Switallo, Director of Administration
P. O. Box 8478, Ottawa, Ontario K1G 3J5

John Kennedy, Head of TV Drama
Box 500, Station A, Toronto, Ontario M5W 2E6

A. W. Ross, Corporate Supervisor
1500 Bronson Avenue, Ottawa, Ontario K1G 3J5

Ernie Dick, Head of Collections Development
Sound and Moving Images
Public Archives of Canada
395 Wellington Street
Ottawa, Ontario K1A 0N3

Editor's Note: See Armstrong's letter to Mary Jane Miller in the Archival section of this Newsletter.

Dr. William E. Taylor, Jr.
President
Social Sciences and Humanities
Research Council of Canada
255 Alberta Street
Ottawa, Ontario K1P 6G4

Dear Dr. Taylor:

At the recent Annual General Meeting of the Association for Canadian Theatre History/Association d'histoire du théâtre au Canada, a motion was unanimously passed that the ACTH/AHTC strongly support the petition that The Dictionary of Canadian Biography/Dictionnaire biographique du Canada be brought beyond Vol. XII and into the 20th Century.

The question of how that is to be achieved should be addressed without delay to ensure a proper transition and retention of the DCB/DBC's experienced editorial staff. Also, present work on Volume XII should be related to what is to come after. It is therefore our hope that SSHRCC's budgets will be put at an enhanced level to accommodate this program.

As a theatre association, we are particularly concerned that the large number of Canadians who were responsible for the growth of Canadian theatre and drama in the 20th Century should receive due acclaim for their inestimable contributions.

Sincerely,

Dr. Geraldine Anthony
President
ACTH/AHTC

cc: Dr. Frances Halpenny
General Editor
Dictionary of Canadian Biography
University of Toronto Press
Toronto, Ontario M5S 1A6

SECRETARY'S REPORT

Annual General Meeting, Université de Montréal, June 1, 1985

At the 1985 AGM a number of important motions and announcements were made aware of various putative and ongoing projects.

First and foremost, the ACTH/AHTC Constitution was formally amended to change the present fiscal year (March 1 - February 28) to coincide with the calendar year.

On the research and project front representative, Christina Roberts of S.S.H.R.C. invited discussion of the categories in which application forms should go and other matters relating to research grants. Len Conolly reported that the Oxford Companion to Canadian Drama and theatre will be published in late 1987 or early 1988. Two General Editors (Len Conolly and Eugene Benson), an advisory committee, and 100 contributors will work on the project. David Gardner reported that the World Encyclopedia of Contemporary Theatre (ed. Don Rubin) will comprise four volumes and be published c. 1990.

Ann Saddlemeyer announced her resignation as co-editor of Theatre History in Canada as of June 1986, Len Doucette will replace her. A formal motion of thanks to Ann Saddlemeyer for her fine work as co-editor was carried.

The Theatre Museum Committee and its consultants have been meeting throughout the year and will report to the ACTH/AHTC with their recommendations soon.

On other matters the ACTH/AHTC supported The Dictionary of National Biography and its proposal to continue its work into the 20th C. ACTH/AHTC also endorsed National Universities Week (Oct. 19-27) and agreed to assist in publicizing its endeavours. Howard Fink reported that post-1970 CBC films and tapes have not been deposited in the Public Archives; it was moved that the Executive notify the CBC of ACTH/AHTC's special interest and concern for these materials. The ACTH/AHTC also deeply regretted the termination of employment of three members of the National Arts Centre's archival staff. Finally, ACTH/AHTC passed a motion that it will consider not holding its annual meeting at Memorial University in 1988 if C.A.U.T. census has not been lifted from that University.

The new Executive for 1985-86 will be:

President, Geraldine Anthony; Vice-President, Denis Salter; Officers-at large: Denyse Lynde, Patrick O'Neill (Maritimes); Jonathan Rittenhouse (Quebec); Ann Saddlemeyer, David Gardner (Ontario); Joyce Doolittle, Chris Johnson (Prairies); Robert Lawrence Murray Edwards (British Columbia).

Jonathan Rittenhouse

MISCELLANEOUS REPORTS

News from CFH

The CFH fall meeting was held at the Ottawa Delta Hotel, October 23 to 25. Besides dealing with regular business - this was done mainly at the Board of Directors meeting, Friday 25th -, the main purpose of this meeting, in connection with the National Universities Week, was to spend a whole day lobbying the members of parliament. This was a great success, thanks to very well planned appointments allowing each member of the Board to meet three members of parliament.

I personally was "assigned" to three NDP representatives, one of whom has already sent me a copy of the letter he sent Benoît Bouchard, urging him to adopt the Five Year Plan submitted by SSHRC.

The highlight of this Plan, as we were asked to point out to MPs, is a program referred to as the "Canada Research Fellowships", which would finance "the part-time teaching and research for a minimum of five consecutive years for highly-qualified young Canadian post-graduates". This would avoid the predicted shortage of academics in the early '90s, as it is foreseen that approximately 8000 professors should retire every year from university.

As a follow-up to this lobbying session, all individual members of members societies of CFH are asked to write their own local MP, urging him (or her) to take every suitable step to see the Five Year Plan through Parliament. We should draw their attention to the fact that both the NSERC and MRC have seen their budgets increase by approximately 35% since 1978, while the increase for SSHRC was 0%. It should be obvious, therefore, that Humanities are not getting their fair share. If hundreds of letters reach Parliament Hill - as soon as possible - chances are the Five Year Plan will get through successfully. Otherwise - and this should be mentioned in the letter - we may fear that SSHRC will be part of the 2 billion cut recently referred to by Michael Wilson.

Jean-Cléo Godin

ACTH representative on CFH Board

Congrès mondial de la FIRT, Glasgow, 14-22 septembre 1985

Il y avait quelque chose de rafraîchissant, à l'assemblée générale que a clôturé ce congrès: voir de jeunes délégués, allemands et américains surtout, réclamer une plus large place au sein de cette fédération. Je crois qu'on peut y voir l'indice d'un rajeunissement, après une période de crise ou d'assoupissement.

Chose certaine, ce congrès a été à nouveau l'occasion d'échanges éclairants - le thème, cette fois, était la mise en scène depuis 1940 - sur le théâtre européen, mais aussi africain et même asiatique. Pour la première fois, la Communauté européenne y déléguait des représentants d'une université anglaise, pour y offrir de créer un séminaire annuel qui pourrait, éventuellement, remplacer celui de Venise, lequel traverse une grave crise financière.

Aux réunions du comité plénier et de l'exécutif, il a été à nouveau question du retrait de l'AHTC. J'ai fait rapport sur la situation actuelle, en m'engageant à inviter l'AHTC à reconsidérer sa décision et à soumettre à sa prochaine assemblée générale (à Winnipeg) la proposition de réintégrer la fédération. Je souhaite, par ailleurs, que des membres de l'AHTC s'inscrivent plus nombreux, individuellement, à la FIRT. Je crois que les échanges d'information et la possibilité d'assister à divers colloques, séminaires ou congrès organisés par la FIRT justifient amplement les frais d'inscription. Et je crois sincèrement qu'une organisation comme l'AHTC ne peut se permettre d'ignorer une fédération internationale à laquelle l'association américaine s'intéresse, elle, de plus en plus. Du reste, l'arrivée massive d'une certaine de nouveaux membres américains,

de même qu'une aventure plus grande sur l'Europe de l'ouest, a déjà commencé à donner à la FIRT un dynamisme nouveau auquel il ne tient qu'à nous de contribuer.

Jean-Cléo Godin

Membre de l'exécutif de la FIRT

Colloque sur les banques informatiques (Databases)

Enchaînant directement sur le congrès de la SIBMAS, un colloque intitulé "Databases for the theatre" s'est tenu les 13 et 14 Septembre au Barbican Center de Londres.

Les participants (la plupart membres de SIBMAS) ont pu assister à plusieurs démonstrations de systèmes divers créés, un peu partout dans le monde, depuis la prolifération récente des ordinateurs. Le plus important de ces systèmes, TANDEM, a été présenté par son créateur. Depuis quelques années - et surtout depuis le congrès de Leipzig, en 1981 - ce système s'est considérablement assoupli et il est devenu, en quelque sorte, la banque de données la plus prestigieuse, à laquelle tous (et, déjà, plusieurs centres de langue allemande) rêvent de se rattacher. Les responsables du Theatre Research Data Centre de Brooklyn qui publient la grande Bibliographie internationale du théâtre (IBT) ont expliqué le fonctionnement du système "SPIRE" inspiré de programmes créés pour d'autres fins en Californie, mais adapté aux besoins de cette bibliographie. Les participants ont également appris l'existence d'une "Théâtrothèque du 20e siècle" créée à Metz, en France, et qui diffuse des fiches descriptives sur les oeuvres dramatiques nouvelles, inédites aussi bien que publiées: une initiative qui a suscité beaucoup de discussions et soulevé le problème des droits d'auteur.

Sans doute la principale question débattue lors de ce colloque a-t-elle été celle des possibilités d'échanges d'information, ce qui suppose que les divers systèmes soient compatibles. Plusieurs nouveaux programmes, pour cette raison, se sont modelés sur TANDEM, mais les problèmes ne sont pas tous résolus: dans un monde où coexistent des millions de langues le langage informatique fascine, mais il n'est pas pour autant universel, ni même polyglotte. Ce problème est illustré singulièrement par le projet de dictionnaire polyglotte - a "Polyglot wordlist" incluant "as many languages as possible", affirme son créateur, le professeur Golding-, un projet fascinant mais dont on ne voit pas comment il peut se concilier avec les exigences d'un ordre alphabétique ...

Bref, ce mini-congrès fort technique sur l'application de l'informatique à la documentation théâtrale a fourni à ses participants un séminaire très riche, dense et concentré dont ne pouvaient profiter pleinement que ceux qui possédaient déjà une certaine familiarité avec le langage informatique.

Jean-Cléo Godin

REPORT ON THEATRE HISTORY IN CANADA

By now you will all have received copies of our spring issue (volume 6, number 1). We apologise for the delay in publication of volume 5, number 2, which was due to a disruption within the University of Toronto Press and not my sabbatical. I am grateful to Richard Plant and our assistants Natalie Rewa, Cathy Smith and Denise Dicken for looking after the office while I was on leave, and I hope to return the favour when Richard takes his sabbatical this coming year.

We have once again been fortunate in receiving grants from SSHRCC and the Ontario Arts Council; without these and the continuing support from the University of Toronto and Queen's University our future would be in jeopardy and we certainly would not be able to keep our editorial assistants. As it is, cutbacks at the University of Toronto have taken their toll, and we will be losing one assistant.

But our future is still insecure, and will remain so if our subscriptions do not increase. we MUST have the help of the ACTH membership -- if only one new subscription were produced by each member, our financial situation would improve considerably. Are your universities members of the Association or subscribers to the Journal? What about local schools in which there are Drama or Canadian Studies programmes? For a specialized journal such as ours, casual sales cannot be depended upon. It is the subscription list that matters, not only in balancing the books but in securing our grants.

We are also concerned that the rate of submissions has not increased as rapidly as it should after six years of publication. Please remember that we are a respected refereed journal received by major libraries not only in Canada but the United States and Europe; we are eager for submissions in both English and French, and from new authors as well as those who have already published with us. We are confident that the need for our journal is there, but how many people know about us?

Finally, some changes will soon be taking place on our masthead. Louise Forsyth, after serving capably as Book Review Editor for publications in French, has resigned and is on sabbatical. We are grateful for her support, advice, and contributions in the past and are confident that she will continue to assist us in a less official way in the future. At the recent meeting of the Editorial and Management Boards, I tendered my resignation as co-editor, to take effect in June 1986. It has been a privilege working with the Association to make the dream of a journal possible, and I am especially conscious of the support we have received since the beginning from the members of the Editorial Board and, under Frances Halpenny's wise leadership, the Management Board. I have enjoyed the partnership of the Book Review Editors Mary Jane Miller, Louise Forsyth and Jim Noonan, and, above all, I am grateful to my co-founder and co-editor, Richard Plant. There have been many crises over the past seven years, but there has always been harmony.

I am also happy to welcome my successor, Len Doucette, who officially takes over in 1987 after his sabbatical year. Meanwhile he has generously agreed to fill the role of Book Review Editor temporarily, and with Alonzo LeBlanc will edit a special issue on French theatre in Canada. In the meantime, Richard and I are making arrangements to ensure a smooth continuity of operations.

Ann Saddlemyer

REPORT FROM THE THEATRE MUSEUMS FEASIBILITY STUDY COMMITTEE

There is little to add to Jim Aikens' report in the last newsletter, but I would like to take this opportunity to thank him for so ably serving as vice-chairman during my frequent absences. Those present at the Montreal conference will be aware that we are close to the completion of our feasibility study, thanks to Frank Wolman and Associates; we hope to submit our final report to the executive for its meeting in January 1986.

Meanwhile, we urge all members of the Association to start taking steps in their own localities to see that our work does not end with the report itself. Publicity is essential -- we must persuade the public that the concept of a theatre museum is not only valid but essential to the history of our country. Herbert Whittaker's suggestion of "Friends of Canadian Theatre History Museums" could be taken up at the municipal level; cataloguing projects can be initiated; local exhibitions mounted; television talk shows bombarded; radio hot-line commentators alerted; etc. Nor should we discourage would-be donors -- there are always temporary resting places in libraries and other institutions even if they do not wish to remain permanent repositories for such materials.

The next step will depend upon all of us.

Ann Saddlemyer

1985 CONFERENCE PROCEEDINGS

Gratien Gélinas: An Introduction

I am much honored to be chosen to introduce Gratien Gélinas, my old friend, to members of the Association for Canadian Theatre History as its latest honorary member. I was flattered to be invited as an honorary member myself, for our theatre's history has become of great concern to me. Now my honour is the greater because Gratien has joined the ranks.

When did I know him first? I have no doubt when I met Yvette Brind'amour! Was it André Obey's Noah, playing not Noah (how I would like to see him do that!) but merely a member of the animal passenger list! Was it as Dr. Caius in the Montreal Repertory Theatre's Merry Wives of Windsor? From the beginning,

he has been completely at home on the stages of our two founding nations and has found an audience in each.

As a young drama critic, I told some of the Montreal Gazette's English readers about the brilliant new comedian I had discovered (along with the whole French-speaking populace of Montreal). His name was Fridolin and he was an urchin without reverence for English or French, Church or State.

The French-speaking audience already knew him as Le Bon Petit Garçon and Le Mauvais Petit Garçon in "Televisé-moi-ça" back in 1936. When did the English audience of the CBC discover him? I know we shared a broadcast once, a discussion of humour with the American comic Joe E. Brown. Brown did all the talking, as I remember. He had the bigger mouth. By then, Gratien was the toast of the town as Fridolin, in his own original reviews. Through tours, all of Québec had adopted this urchin. Chicago discovered "the Canadian Chaplin" in St. Lazare's Pharmacy first. Later in his greatest hit, Ti-Coq, the rest of Canada "discovered" him, that wonderful, woebegone, wartime waif.

On the wall at home, I have a copy of LaPalme's great caricature of Gratien as Ti-Coq, a ticket to Broadway via Chicago and Toronto in his hand. If you look closely, you will see I have pencilled in the rest of the route he took. He was an instantaneous hit in Toronto: the Royal Alexandra sold out. They loved him again in Chicago. But Broadway didn't understand Ti-Coq. Gratien came back to Toronto and was a hit all over again. To Hell with Broadway telling us what was a hit! We had our own in Ti-Coq.

For that reason, you historians might salute Gratien Gélinas as the first all-Canadian star. I am certainly prepared to.

He is Fridolin. He runs St. Lazare's Pharmacy. He is Ti-Coq in two languages. He is Charles VII in Alouette, to open at La Comédie Canadienne, his own theatre in Montreal. He is Bousille; he is Le Diable à quatre.. He is one of Canada's 25 great Canadians, the winner of film awards, of honorary degrees from coast to coast, treasured recipient of the Order of Canada, the watchdog of the Film Distribution Corp., a man applauded in the House of Commons as he is in our theatres -- as he is in our hearts.

Ladies and gentlemen, we are historians of Canadian theatre.
-- May I suggest that Gratien Gélinas is that history himself?

1 June 1985

Herbert Whittaker

Léonard E. Doucette, "Riel sur scène: les premiers cent ans"

Louis Riel was executed on the morning of November 16, 1885, in the courtyard of the Mounted Police Barracks in Regina. Within less than a year, two plays dealing with his short, tragic career were published in Montréal. Perhaps surprisingly, they would represent the only known dramatic treatment of his story in French for the next eighty years. Less surprisingly, these two texts exemplify admirably the different theatrical traditions operating in Quebec at the time. Their analysis is at least as revelatory from that point of view as for the light they throw on Riel and the perception of Riel in French Canada.

Both plays have the same title, Riel. The first of these was written in collaboration by two recent French immigrants, C. Bayèr and E. Parage. It was read publicly by the two authors in May 1886 and published the next month by the ultramontanist newspaper, L'Etendard. It purports to be a 'drame historique' in four acts, and to trace the major events in its hero's life between 1873 and 1885. But in fact there is little attempt at observing historical fact: the work is more 'drame' than 'historique'. The fictive romantic idyll of two invented characters, Francoeur and Kaira, outshines and outlives the titular protagonist. Unable to appreciate the richly tragic potential of Riel's real-life epic, the authors 'tartup' the canvas with stereotypic characters, digressive subplots and pseudo-comic, often racist dialogue. The result is parlously close in tone and inspiration to some of the popular adaptations of Parisian 'boulevard' theatre from the pens of Ernest Doin or J. G. W. McGown, which remained in vogue on Montréal stages until the turn of the century.

The second play, by the Quebec physician Elzéar Paquin, is on the other hand seriously impaired by its insistence on historicity. A "Tragédie en quatre actes", it covers Riel's career between 1869 and his death, furnishing a wealth of detail and a multiplicity of characters (no less than 75) that is not only astounding but confusing. Act IV in particular moves far from the normal perimeters of theatrical form: more than half the long act is devoted to extensive verbatim quotations from no less than 48 newspapers published in Canada, France, Britain, Ireland, the U.S.A. It is thus obvious that the model followed by Paquin is that of political theatre of the type represented by the Comédies du statu quo (1834), and with little improvement upon them. Which is not surprising in this case: Paquin's acknowledged mentor during his studies in Montreal was none other than the Abbé Alphonse Villeneuve, author of the longest, most vituperative piece of (unplayable) political theatre to appear in the nineteenth century, La Comédie infernale ou Conjuraction libérale aux enfers (1871-72).

I propose that the first of these plays illustrates only too well the deep and often nefarious effect of the imported repertory played in Canada by touring French troupes whose visits became so frequent in the 1880's and 1890's. And Paquin's text, unplayed and unplayable, is solidly situated in the most vigorous vein of indigenous dramaturgy before World War I: political theatre, closeted but combative whose origins go back to the appearance of the first newspapers in

French Canada, and which has never completely withered, as other theatrical forms have done in this country.

Annette Saint-Pierre "Riel sur scène au cours du XX^e siècle"

La communication porte sur la pièce de Jean-Louis Roux, Bois-Brûlés, celle de Claude Dorge, Le roitelet; elle traite aussi de la représentation de Au temps de la prairie de Marcien Ferland, qui aura lieu à Saint-Boniface (Man.) lors de la commémoration officielle du centenaire de la mort de Louis Riel.

Bois-Brûlés, un reportage épique, donne une occasion d'enrichir ses connaissances sur le héros manitobain car l'auteur s'est alimenté à une douzaine d'ouvrages pour cette riche leçon d'histoire. Le roitelet, qui est plutôt un mime des textes puisés à droite et à gauche dans les écrits de Louis Riel, demeure un texte faible et sans envergure. Au temps de la prairie laisse présager une résonnance nouvelle pour un théâtre sur Riel. La tragédie de Louis Riel se situe au centre de celle de tout un peuple. On souhaite voir un fils des Prairies, Marcien Ferland, donner au théâtre canadien-français la pièce qu'il attend depuis cent ans.

Leslie O'Dell "The Social Function of Amateur Theatricals"

Amateur theatricals, which are presented on a regular basis in many Ontario communities, provide a social and cultural service which is of greater importance to the residents than professional productions superimposed from the outside. That this should be so comes as no surprise to anyone who has participated in amateur productions. The reasons why this should be so are more difficult to discern.

A comparison of the response to productions by local amateurs with the reception given productions by touring professionals in the second half of the nineteenth century provides important clues. The evidence in newspaper reviews, when supplemented by research into the social history of leisure activities, supports a theory about the unique contribution of amateur theatricals which can be applied with equally interesting results to productions in 1985 and to those in 1885.

James Noonan "Theatre and Spectacle under the Aberdeens, 1993-98"

Lord and Lady Aberdeen's main contribution to the cultural life of Canada lay in the historical tableaux and balls they organized to give Canadians a sense of their own and of British history. Theatre in the ordinary sense was not a principal interest of theirs. At Rideau Hall they were more interested in musical performances and in fostering intellectual activity for the public through lectures and readings, and for their own staff through the Household Club they formed.

The Household Club was a cultural and educational organization of the staff at Rideau Hall. Besides lectures and readings, the Club presented plays, usually at Christmas time, and included the Aberdeen

family in the cast. The type of theatre that appealed more to the Aberdeens involved spectacle and the participation of all those for whom it was presented. This first took the form of two children's masquerades in Québec City and Ottawa in the winter of 1894. It took a much more elaborate form in three special events: tableaux vivants and historical scenes in Montreal in 1895; the Historical Fancy Dress Ball in Ottawa in 1896; and the Victorian Era Ball in Toronto in 1897. These events were theatre on a grand scale, and the Aberdeen books and journals go to great length in describing them.

Though the Aberdeens do not speak of attending any plays in Ottawa, they did attend some operas and even got involved in a dispute over the morality of some of them. They went to plays in Toronto, Montreal New York and Boston, the most notable being performances by Henry Irving and Ellen Terry in Toronto and Montreal in 1894. These are described in Lady Aberdeen's Canadian Journal.

However, the neglect of theatre at Rideau Hall itself eventually brought about the dismantling of the stage there and the loss of the theatre tradition at Rideau Hall begun by the Dufferins in the 1870's.

Joyce Doolittle "The Opening of the Calgary Centre for the Performing Arts"

When the Calgary Centre for the Performing Arts opens with a Gala Concert on September 14, 1985, its existence will be, in large measure due to the extraordinary efforts of its three chief fundraisers: Martha Cohen, Vera Swanson and Sandra le Blanc. But beside and behind these forces are an army of yea and nay sayers and generations of false starts, faint hopes and great expectations.

Calgarians hope for the best for the eighty million dollar centre. The three performance spaces are attractive and well equipped. The Jack Singer Concert Hall is reputed to be one of the best in the world. The 750 seat Max Bell Theatre which will house Theatre Calgary productions has a flexible proscenium opening and moveable box seats. The Martha Cohen "courtyard" theatre seats 450 and will be a luxurious new home for Alberta Theatre Projects, accustomed to a tiny stage in the historic log cabin which was once the Canmore Opera House.

What will distinguish the two theatre companies from each other? There are few precedents for two separate theatre companies to share the same roof. It will require ingenuity and imagination to maintain a separate identity in the new quarters, and tact and patience to co-exist in the cheek-by-jowl office and rehearsal spaces. Will the two companies cohere, coalesce or coagulate? Calgarians and cultural custodians across Canada will be watching.

Jeffrey Goffin "The Sherman Grand Theatre 1912-1937: "Canada's Finest Theatre"

When the Sherman Grand Theatre opened in 1912 the Calgary Herald described it as "Canada's Finest Theatre." With its elaborate

decor and modern technical equipment it compared favourably to theatres in Vancouver, Winnipeg and Toronto. It was built at the peak of Calgary's first boom years and quickly became the pre-eminent house in the city offering an alternative to the smaller, local vaudeville theatres. For twenty-five years it offered plays, musical comedies, operas, religious spectacles, symphony concerts and even animal circuses. As part of the Orpheum Circuit the Grand brought many renowned performers to Calgary including Johnstone Forbes-Robertson and Sarah Bernhardt. The Grand also served the community by hosting music and drama provided by local amateurs. One such production was Highwood Trail, an original operetta about cowboys and rustlers, composed by Jack Bullough and presented by the Calgary Operatic Society in February, 1921. Unfortunately, the Depression forced the Grand to discontinue live theatre and in 1937 it became a moviehouse. Today the Grand Theatre is an anachronistic survivor from early Calgary; a monument from an era in which a lively theatre dominated culture in the society of Western Canada.

L. Marilyn Potts "You cannot build a Theatre with bricks. You have to build it with people (Roy Mitchell)"

This paper traces the development of drama education in the Province of Alberta from 1912-1962, emphasizing the contributions of those individuals who assumed leadership or innovative roles.

Drama education in Alberta originated out of the Department of Extension, which, in turn lead to the founding of the Banff School of Fine Arts and the establishment of a Department of Fine Arts at the University of Alberta.

All of the leading contributors to drama education in Alberta were connected, in one way or another, with the Department of Extension.

Elizabeth Sterling Haynes' staunch belief in drama as a valid art form caused her to develop and stimulate drama production in the rural areas of the province and develop a high school drama program as early as 1935. She would also with Ned Corbett found the Banff School of Fine Arts. Donald Cameron's work with the Banff School firmly established its international reputation. Sydney Risk would continue Haynes' work even during the trying years of World War II. He would leave the school to found the Everyman Theatre Company. Robert Orchard helped, in 1943, to found the Department of Fine Arts at the University of Alberta. The emphasis of drama in Alberta now became dichotomized. Until Orchard, all dramatic activity had originated from the Department of Extension. Esther Nelson was hired by the Department of Extension to revive community theatre while the Department of Fine Arts handled drama courses and activity on the University of Alberta campus. Once again, as it had been under Haynes, the thrust of drama education from the Department of Extension was focused on the community.

Throughout its history drama education in Alberta was fraught with conflicting clashes between individuals. Sometimes, these conflicts led to a strengthening of drama activity, to new directions, at other times, personal and political considerations would interfere with the original philosophy. The study of these key personalities is a study of an intriguing part of drama history in Alberta.

Edward Mullaly "Computers and Theatre Research"

"Computers and Theatre Research" begins with a short overview of micro technology, focussing on the effect of moving from an era of paper and moveable type to an era of the cathode ray tube and moveable print. In recent years, the need for the researchers to become "computer literate" has been obviated by programs which are entirely "user friendly." This means that the research advantages of the micro computer - especially its wondrous memory and its ability to manipulate material along linear paths speedily - are now opening up to the researcher who lacks facility in computer languages and/or access to main frame computers. Such advantages do not give the researcher a new method of thought, but they can provide, from the material collected, patterns of information from which can be drawn whatever conclusions are possible. The micro chip is a tool which allows us to do nothing we could not do before; it does allow us to do much that we would not do before.

The middle part of this paper is an illustration, using my own research on nineteenth-century Fredericton theatre history, of how a computerized data base - in this case, an Apple II+ with a data base program called DB Master - can be used as a research aid. The section begins with a description of how the data base was set up to receive the researched material, and proceeds from there to illustrate various patterns of information which can be generated by a computerized data base. The end of this section quickly surveys various other popular data base programs available for micro computers.

The final section of the paper explores the potential effect of the micro computer on theatre research. The benefits of such a tool for the individual researcher are obvious; less obvious are the benefits to the research community. The paper ends with a brief discussion of the advantages of sharing computerized research, and the advantages to be gained should theatre historians collectively choose one standard data base program so that research can readily be shared.

Alonzo Le Blanc (Universite Laval) "Le Monument National de 1894 a nos jours"

C'est en janvier 1884, au moment où la Société Saint-Jean-Baptiste de Montréal fête son cinquantième, que commence l'histoire du Monument National. Au milieu des célébrations et défilés, une pierre angulaire fut bénie, à l'angle des rues Craig et Gosford, à l'emplacement d'un projet de monument qui ne fut jamais construit: l'endroit fut jugé trop désert après les heures d'affaires. Neuf

ans plus tard, en 1893-1894, à la suite d'une souscription organisée par L. O. David, alors président de la SSJB (futur sénateur et ami de Wilfrid Laurier), un édifice de quatre étages, en pierres, est construit sur le côté ouest de la rue Saint-Laurent, près de Dorchester. On lui donne le nom de Monument National, car au milieu d'une métropole commerciale qui a déjà une allure anglaise, il symbolise la volonté de survivance de la collectivité canadienne-française.

Cette dernière ne dispose pas alors de ressources capables de financer un temple de la culture aussi imposant, par exemple, que l'Opéra de Paris; mais, sur les plans des architectes Perrault, Ménard et Venne, on construit une salle au gabarit parfait, avec parterre loges, et balcons, capable de recevoir, en tout, 1420 spectateurs. La scène est munie de rideaux de velours, des lustres de cristal ornent le plafond et, à défaut de riches sculptures, des motifs de plâtre peint ornent les murs du parterre. Le grenier, ou dernier étage, connaîtra de multiples usages tout au long de la carrière de cet édifice bientôt centenaire. De même le rez-de-chaussée, à certaine époque, abritera le musée de cire Eden et des boutiques diverses, de coiffeurs, de tabac-onistes, ainsi que le cabaret Grand National, berceau du twist à Montréal!

Denis Carrier "Le Theatre National De Montréal
1900-1918: histoire et évolution"

Fondé en 1900 par Julien Daoust, celui-ci se voit obligé de céder, à la suite de problèmes financiers, le National à Georges Gauvreau qui le rendra prospère. Cette prospérité revient à la qualité des artistes, aux nombreuses heures de travail et de répétition auxquelles ils doivent s'astreindre, et aux initiatives fructueuses de Gauvreau. Il envoie régulièrement un membre de l'administration à Paris pour y recruter de nouvelles figures ou à New York pour se familiariser avec les nouveaux procédés d'éclairage, et ramener à Montréal de nouveaux costumes et de nouvelles idées de mise en scène pour les pièces subséquentes. Si le répertoire du National suit, à ses débuts, la programmation de celui de la Porte Saint-Martin de Paris, il s'élargit par la suite aux comédies musicales et au burlesque qui y trouvent la faveur du public. Les comédies musicales portent habituellement le point final à la saison théâtrale.

Le 16 août 1915, le National passe sous la direction artistique de J. P. Fillion. Mais déjà la belle époque du National est terminée. Il ferme ses portes le 7 octobre 1915 alors que la grippe espagnole force tous les théâtres à fermer pendant trois semaines. Mais après ces trois semaines, le public n'a plus le goût ni le courage d'aller au théâtre et le National reste fermé. Il rouvre au mois d'août 1919 dans un style différent. Les pièces sont en grand nombre écrites par des acteurs de la troupe, dont Paul Gury.

Au début de 1930, le National est acheté par la Consolidated Amusement dont le président, Harold Vance, possède déjà quatre théâtres à Montréal. Vance décide de créer une nouvelle troupe qui regroupera tous les grands du burlesque au Québec. Mais la crise économique oblige les employeurs à ne plus signer de contrat pour toute une saison.

L'achat du National, en 1936, par France Film relance ce théâtre dans la prospérité. L'acquéreur éprouve du mal à trouver quelqu'un qui veuille prendre le risque de diriger le théâtre pendant l'été. Rose Ouellette, directrice du Cartier de 1928 à 1936, accepte le poste. Elle met sur pied une nouvelle troupe en réengageant tous les comédiens en chômage. Elle tiendra les rennes du National pendant dix-sept ans.

Chantal Hebert "En Quoi Le Burlesque Québécois se Distingue-T-il Du Burlesque Americain?"

Plusieurs des comédies burlesques qui ont tenu l'affiche des scènes québécoises auraient, aux dires des artistes de ce théâtre, été importées, traduites et adaptées des textes du burlesque américain.

L'analyse de 150 canevas (dont la moitié sont québécois et l'autre moitié américains), montre pourtant qu'au-delà d'une parenté de structures et d'une communauté de phantasmes, il faut dégager de chacun des ensembles des variantes typiquement nationales. La plus importante étant sûrement que là où les Américains ont parlé de sexe, les Québécois ont parlé de mariage. En effet, la sexualité franchement évoquée dans les textes américains a du s'envelopper chez nous des artifices d'une demande en mariage pour être tolérée. A la configuration caractéristique des récits québécois: homme - femme - mariage - argent, il faut superposer la relation américaine dominante: homme - femme - sexe - argent. La différence est de taille, on le voit; elle réside dans la poursuite de la sexualité hors du mariage, du défendu donc. La juxtaposition de ces deux configurations nous amène à penser que le mariage aurait servi dans les comédies burlesques québécoises, de paravent à la quête de la libido, qui était l'objet explicitement recherché dans bon nombre de pièces américaines.

Une autre des différences importantes entre les deux corpus est la représentation que chacun d'eux ont fait de la femme. Si l'ensemble québécois a, à ce chapitre et dans une certaine mesure, subi l'influence américaine, il s'en est également dégagé, n'allant pas, comme les pièces appartenant au répertoire d'origine, jusqu'à faire d'elle le double symbole des maux et des plaisirs de l'humanité. Dans les textes québécois, la mère conserve toujours son rôle traditionnel d'éducatrice, mais les valeurs qu'elle transmet et l'image qu'elle projette, par exemple, ne sont plus conformes aux vieilles idées. C'est elle qui introduit auprès de sa fille les valeurs nouvelles, particulièrement celles qui font leur apparition avec l'urbanisation et l'industrialisation et qui sont chères aux nouveaux citadins. Parmi ces valeurs, la plus importante et dont l'influence est sans contredit américaine, est le mieux-être matériel à rechercher, à défaut d'un mieux-être sentimental que ne peut - semble-t-il - apporter le mariage. Mais, ce qu'il faut retenir, c'est que, pour proposer ces nouvelles valeurs, les comédies burlesques québécoises ont dû passer par les défilés ou les contraintes inévitables de la famille et du mariage, ce qu'on ne retrouve pour ainsi dire jamais dans les textes américains.

Le répertoire québécois est différent au plan du corpus du répertoire américain. Il l'est aussi au plan formel. Or il y a tout lieu de croire, dans l'état actuel de nos recherches, que ces différenciations reposeraient pour beaucoup sur le type de public distinct qui, dans les deux pays, ont assisté à cette sorte de représentations.

L'auditoire était majoritairement mâle aux Etats-Unis, alors qu'il était surtout composé de femmes au Québec. Cette différence dans la composition de l'assistance pourrait vraisemblablement expliquer que les récits se sont élaborés et les comédies policées en traversant la frontière et que surtout la représentation qu'on a donné de la femme a différé selon qu'elle était destinées à un public masculin ou à un public féminin. Les pièces de l'ensemble québécois sont beaucoup plus "écrites" que les sketches provenant du répertoire d'origine, qui ont eux un côté très proche de l'histoire "salée". Les textes québécois sont également plus longs que les canevas américains et le nombre d'acteurs/trices en scène plus grand, avec une prépondérance de rôles féminins.

Le développement du burlesque américain qui s'est mis, dans les années 30, à réduire la place occupée par les comédiens/nes pour augmenter celle tenue par les "girls" pourrait très probablement encore être justifié par cette variante dans la formation du public. Le burlesque américain aurait graduellement fait de plus en plus de place aux "filles" et au strip-tease pour répondre aux attentes de sa clientèle masculine, contrairement au burlesque québécois qui, pour plaire à un auditoire principalement composé de femmes et respecter les idéologies de l'époque, a parcouru le cheminement inverse.

Jean-Marc Larrue "Dramatic Activity in Montréal
from 1808 to 1914"

In spite of the economic and social crisis of the period, theatrical activity increased considerably in Montréal. In 1914, there were eight times more shows than in 1880.

This growth was really exceptional. It developed in three steps. There was a regular progression from 1880 to 1896, then a sudden peak between 1896 and 1900. Finally, there was a long stable period from 1900 to 1914.

The strategies of development of the local institutional agents, the relations with the American theatrical institutions and the impact of extrainstitutional forces (economic, social, moral) do not explain everything. One also needs to consider very carefully the peculiar complexity of Montréal (the only real bilingual and bicultural big city in North America) and the growth of a French-Canadian nationalism by the late 1890's

Marcel Fortin "Le Théâtre Amateur D'Expression Française dans L'Outaouais"

De 1913 à 1967, l'activité théâtrale d'expression française dans la région d'Ottawa-Hull fait preuve d'une étonnante vitalité. Les cercles amateurs qui s'organisent à l'intérieur des institutions

paroissiales et civiques offrent au public francophone une forme de divertissement privilégié qui contribue à la cohésion sociale de la communauté.

Malgré ses ressources modestes et sa structure artisanale, le théâtre amateur régional, marginalisé à l'intérieur du champ socio-théâtral par l'activité théâtrale de langue anglaise et par les troupes de tournées françaises et montréalaises, fait flèche de tout bois pour s'assurer un certain statut à l'intérieur de la légitimité. Soucieux d'accroître leur crédibilité artistique auprès des instances de légitimation et de consécration, les troupes amateurs outaouaises se livrent à une imitation plus ou moins servile des pratiques professionnelles et privilégient un répertoire d'oeuvres reconnues ou légitimées par l'institution théâtrale parisienne.

Au tournant des années soixante, peu après la création de l'Association canadienne du théâtre amateur, les troupes amateurs pourront s'engager progressivement vers une réflexion sur les pratiques non-professionnelles de manière à définir leur propre légitimité.

Jacques Demers (Université de Montréal) "Les Problématiques du Jeune Théâtre Québécois Telles que Perçues à Travers la Lecture de la Revue de Théâtre Jeu"

Le jeune théâtre québécois libère sa pratique à travers des canaux idéologiques et formels fort variés. Aux fins de l'analyse que nous comptons transmettre, nous diviserons l'ensemble "jeune-théâtre québécois" en trois catégories. Une première qui regroupe les théâtres dits engagés, que nous préférons appeler intervenants, une seconde que nous nommerons théâtre de recherche, une troisième que nous qualifierons de para-institutionnelle.

La revue de théâtre Jeu est publiée depuis 1976 et renvoie, à travers ses comptes rendus et ses analyses, une certaine image de la pratique théâtrale québécoise. Nous tenterons, par une analyse de contenu, de dégager les différentes problématiques mises en lumière par la revue. Plus spécifiquement, nous aborderons les problématiques reliées ou propres au jeune théâtre au niveau de la nature de l'activité théâtrale, de la fonction de cette activité, des conditions de sa pratique et des rapports qu'elle entretient avec la critique savante.

A. D. Filewod "Catalyst Theatre's Inter-active Documentary"

This paper examined the theatrical form developed by Edmonton's Catalyst in its inter-active play for prisoners called It's About Time. The play is at once a significant development in the praxis of Canadian political theatre, and a rare example of parallel evolution with recent experimnts in other countries, expecially in the Third World.

The paper began with an introduction to Catalyst's programme of performing collectively-created plays for social aid agencies.

Under the direction of Jan Selman, Catalyst has developed an interactive technique that allows special audiences (the mentally handicapped, alcoholics, prisoners) to use theatre as a tool of social analysis. Combining documentary techniques with theatrical game structures, this type of play is created in close consultation with the target audience. The audience enters into the play to test the analysis of the problem it documents, and to try out various solutions.

In its basic principles, this technique combines essential principles of Moreno's concept of "sociodrama", proposed in the 1930's, and Augusto Boal's more recent "Theatre Forum", developed in the barrios of Brazil. Although Catalyst developed the technique independently, like Boal it was influenced by the theories of the radical educator Paulo Friere.

It's About Time is a major refinement of the forum theatre technique. Three actors, a director and a researcher spent several months researching in penitentiaries, correctional institutions, and half-way houses to create a series of scenes about the pressing issues of inmate life. The paper traces the evolution of the project through its various stages, and examines the problems the cast met when trying to create a play that would address the specific issues of prisoners of both sexes, incarcerated in very different situations.

The paper then reconstructed the complex and unique performance structure of the play. In a given performance, the play would focus on one of three main characters, for whom each scene existed in several different versions. The cast would select the character and sequence of scenes most relevant to the institution hosting the show. No two performances could be alike, as each took its scenes from several hundred possible permutations.

In conclusion, the paper argued that It's About Time must be considered in the context of Canadian political theatre, rather than social or clinical "psychodrama". The play invites the audience to assume responsibility for the aesthetic experience, and relates that experience to the material conditions in which the audience lives. The inclusion of songs and rehearsed monologues ensures that the audience will accept the play as an entertainment as well as a forum of analysis. Although it does not argue ideological solutions, the play assists the audience in testing essentially political strategies. In its goals, structure and dramatic style, it represents a major stage in Canadian documentary theatre.

Malcolm Page "The Reception of Canadian Plays in Britain"

While productions of Canadian plays in New York City have had much attention, those in Britain have not.

1949-69 included plays in London by 4 Canadians, Stratford company visits, the Crest with The Glass Cage, and Fortune and Men's Eyes and Anne of Green Gables.

Since 1972, only Billy Bishop and Balconville gained much attention.

Others were obscure; those on the Edinburgh fringe invisible. At least 20 Canadian companies have visited Britain since 1973, among them Factory Lab, Green Thumb, Mulgrave Road Co-op, Passe Muraille, Toronto Free and Toronto Workshop. At least 25 different Canadian plays were performed by British casts, though only Memoir in the West End.

Canada House, with a Theatre Consultant, has worked hard to promote drama, holding many play-readings. The Department of External Affairs has funded tours and Ken Chubb at the Wakefield Tricycle has staged several Canadian scripts.

Eve, Artichoke and Billy Bishop had mixed but intelligent reviews; Lucky Strike, Theatre of the Film Noir and Waiting for the Parade were hated.

Reviews sometimes condescend to Canadians; more frequently plays such as 1837 and Rita Joe are found worthy, earnest, informative and dull.

Plays seen in Britain are a random selection; many of the best plays have not been performed; some plays clearly do not export easily.

James Hoffman "Carroll Aikins and the Home Theatre"

In post World War I British Columbia, most significant theatrical activity occurred in the Vancouver/Victoria area, where touring West End and Broadway stars could be regularly seen along with resident stock companies. Other regions of the province had to settle for the occasional visits of smaller touring companies and the efforts of local amateurs.

One notable exception was the tiny centre of Naramata on Lake Okanagan, where, amidst a hilly fruit growing acreage, Carroll Aikins founded the Home Theatre. Having just had his play The God of Gods produced at the Birmingham Repertory Theatre in England, Aikins, adhering to the "Art Theatre" principles of Gordon Craig and Maurice Browne, began the Canadian Players, a training company intended to mount and tour indigenous drama - on a national scale. Recruiting instructors from the Neighbourhood Playhouse in New York, he commenced work in his theatre building which was designed in collaboration with Lee Simonson of the Theatre Guild. It was called, by one contemporary commentator, "the best equipped theatre west of Chicago."

Officially opened by Prime Minister Arthur Meighen in November 1920, the company produced a regular season of new works by, among others, John Synge, Gilbert Murray, and James Barrie. The ideals inherent in the production methods, the work of the student actors, and the design of the theatre itself caused much commentary, until the venture, due largely to Aikins' falling fortunes in the apple-growing business, closed, and Aikins went on to direct for several seasons at Hart House in Toronto in the late 1920's.

This paper will include a brief biography of Aikins, a survey of the Canadian Players, a discussion of Aikins' ideals, as well as a consideration of the practical problems and eventual closure.

There will be included a chronological listing of the plays produced by the Home Theatre.

Richard Paul Knowles "The Mulgrave Road Co-op: Theatre and Community in Guysborough County, N.S."

The Mulgrave Road Co-op Theatre Company was founded in 1977 by Robbie O'Neill with Gary Hauser, Wendell Smith and Michael Fahey to "provide theatrical awareness which will assist in the socio-economic development of Eastern Nova Scotia, primarily Guysborough County." Since that time they have achieved remarkable success, within their own region and beyond, by reflecting with care and sensitivity the concerns of their own audiences as co-creators. They have developed a style of theatre and a co-operative structure that allow them to survive as theatre artists and to contribute to the social, economic and cultural life of a culturally rich but economically depressed region.

Their mandate, reaffirmed in September, 1984, is to produce new works by, about and for Nova Scotians, and to tour it within Guysborough County, Nova Scotia and the Maritimes. Productions have included The Mulgrave Road Show (1977, revived 1979); Let's Play Fish (1978); The Coady Co-op Show, with playwright Chris Heide (1979); One on the Way and Heide's Bring Back Don Messer (1980); Guysborough Ghosts and Victory! (1981); Robbie O'Neill's Tighten the Traces/Haul in the Reins (1982-1984); Another Story, Road Reviews and Alistair MacLeod's The Lost Salt Gift of Blood (1982); MacLeod's The Boat (1983); Mary Vingoe's Holy Ghosters and Cindy Cowan's Spooks (1983-1984); O'Neill's In My Father's Footsteps and Occupational Hazards (1984-1985); a radio production of Al Pittman's A Rope Against the Sun (1979); and a Christmas show every year since 1980.

Denyse Lynde "The Mermaid Theatre Company - The Development of an Internationally recognized Canadian Children's Theatre Company"

The paper critically surveyed the fourteen year history of the Mermaid Theatre Company outlining the different aims, plays, production styles and funding bases that prevailed over the years. Emerging in 1971 as the Acadia Child Drama and Puppet Theatre, the initial concern of the company was twofold:

Primarily a touring company, the aim of Mermaid Theatre is to present live drama to the young people of Nova Scotia's scattered rural area using schools, community centres and churches to bring unique artistic entertainment to the doorstep of those who might not otherwise enjoy theatre of professional quality...Workshops on programming, resource material, mask and puppet construction are being offered to teachers and social workers in conjunction with Mermaid's visits, so that some of the basic skills in the use of drama as educational and therapeutic tools may be imparted.

Moving from an OFY grant in 1971 to a LIP grant in 1972 and 1973, under the direction of Evelyn Garbary and designer Tom Miller, the company performed a wide range of material including "Aesop's Fables, Chekhov's "The Marriage Proposal", a Cornish Cycle Mystery play, and, in October 1972, the MicMac Legends were rediscovered. Receiving the support of the Canada Council in 1974, the company's artistic policies began to shift:

The company's repertory includes the classics, such as Marlowe's Doctor Faustus and The Merchant of Venice, but there is an increasing emphasis on plays using indigenous material.

The aims and resulting productions continued to be reshaped by this exciting theatre company over the next ten years. Not only were there several national tours but also numerous international performances such as Wales in summer 1977 and, more recently, Mexico in fall 1984. While original members, designer Tom Miller and administrator Sara Lee Lewis, are still with Mermaid, a new director, Graham Whitehead, has lead the company since 1982. An examination of the break between the company and pioneer director Evelyn Garbary which resulted in Whitehead's appointment, clarifies the company's present policies; these policies include the workshop mandate, dating back to 1971, the emphasis on regional folklore and literature begun by the rediscovery of the MicMac legends and a newly defined responsibility reflecting their blossoming international reputation which allows the company to fulfill "a growing ambassadorial role for Nova Scotia and Canada."

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John Ball
October 1985.

PUBLICATIONS

The just released Canadian Encyclopedia (Hurtig, 1985) contains over 100 entries on theatre and drama, a large number contributed by 16 Association members. There are entries on Andrew Allan, Margaret Anglin, Jean Barbeau, Guy Beaulne, Blyth Festival, Carol Bolt, Centaur Theatre, Hector Charlesworth, Chautauqua, Citadel Theatre, Nathan Cohen, La Comedie-Canadienne, Concert Halls and Opera Houses, John Coulter, Hume Cronyn, Robertson Davies, Merrill Denison, Henry Deyglun, Drama in English, Drama in French, Marcel Dube, Rejean Ducharme, Guy Dufresne, The Dumbells, Festival Lennoxville, Henry

Finn, Louis-Honoré Fréchette, Jean Gascon, Gratien Gélinas, Jean-Claude Germain, Robert Gill, Bill Glassco, Globe Theatre, Robert Gurik, Don Harron, Charles Heavysege, Yves Hébert, Tom Hendry, John Hirsch, William Hutt, Gustave Lamarche, Betty Lambert, Emile Legault, Beatrice Lillie, Little Theatre Movement, Esse Ljungh, Françoise Loranger, Alan Lund, George Luscombe, Manitoba Theatre Centre, Raymond Massey, W. O. Mitchell, Dora Mavor Moore, Mavor Moore, Clara Morris, Musical Theatre, National Arts Centre, Neptune Theatre, John Neville, John Nickinson, Eric Nicol, Opera, Len Peterson, Pierre Petitclair, Gordon Pinsent, Place des Arts, Christopher Plummer, Joseph Quesnel, Radio Drama, English-Language, Radio Drama, French-Language, James Reaney, Kate Reid, Gwen Ringwood, Jean-Louis Roux, Royal Alexandra Theatre, George Ryga, Shaw Festival, Beverley Simons, Stage and Costume Design, Stratford Festival, Donald Sutherland, Tarragon Theatre, Television Drama, English-Language, Television-Drama, French-Language, Theatre, English-Language, Theatre, French-Language, Theatre, Multicultural, Théâtre du nouveau monde, Théâtre du rideau vert, Theatre Education, Theatre for Young Audiences, Theatre Royal, Paul Thompson, Paul Toupin, Michel Tremblay, 25th Street Theatre, Vancouver Playhouse, Herman Voaden, Wilfred Watson, Wayne and Shuster. It should be noted that most of these entries are only about 150 words in length, considerably shorter than the 60 entries in The Oxford Companion to Canadian Literature (Oxford University Press, 1983).

* * *

The Canada Council has released the English/French supplement to the German-language OKanada catalogue, entitled OKanada: Original texts for German-language catalogue to the OKanada exhibition at Akademie der Künste, Berlin, 5 December 1982 to 30 January 1983. Besides numerous articles on all aspects of Canadian culture, OKanada includes Max Wyman's "Dance in Canada", Michel Vais' "Le théâtre québécois: une voix distincte en Amérique", and Robert Enright's "Folklore and Cultural Aspiration: The Development of English-Canadian Theatre from 1965 to 1982".

* * *

The Ontario Arts Council has recognized the need to support art criticism by announcing the annual allocation of \$200,000 for arts periodicals to pay reviewers higher fees. The program is "designed to foster excellence in criticism, help provide Ontario writers with new outlets for their work and help periodicals to attract a wider readership". The forty-nine Ontario Arts Council - supported publications include Canadian Theatre Review, Opera Canada, Performing Arts in Canada, and Theatre History in Canada.

* * *

The Fall 1985 issue of Fuse magazine is a special theatre issue. Articles include Kate Lushington's "Freeing the Captive Audience". David Jackson's "Union Activism: Punjabi Theatre in B. C.", Robert

Wallace's "Confessions of a Theatre Critic", and Susan Feldman's "Transforming Women's Theatre".

Anton Wagner

* * *

TORONTO STAGE HISTORY DATA BASE

Background

The Toronto Stage History Data Base 1968-1980 records information on one of the most prolific periods in Canadian theatre history, the period of the emergence of "alternate theatre" movement in Metropolitan Toronto. Each record contained in the data base provides information on Canadian professional theatrical productions scripted in English and performed in Metropolitan Toronto during the period 1968-80, including workshop sessions, improvisations, cabarets, revues, operas and plays. In addition to the extensive production credits, the records contain non-production elements, such as awards, broadcasts, publications, and theatre commentary and reviews, including selected quotations and implied ratings. Altogether there are 903 records in the data base and each record holds 38 possible categories or elements. Thirty-eight of the elements have been indexed.

In selecting information for this data base, key words such as "professional", "Canadian", and "scripted" have been liberally applied so as to allow for the inclusion of "marginal" values.

Research Sources

The project was designed to take the information contained in the extensive vertical files of the Theatre Department of the Metropolitan Toronto Library, the Canadian Theatre Review, the Ontario Arts Council the Toronto Theatre Alliance, and numerous other sources, and shape it into a more accessible data resource.

Funding

Other than free computer time and complete accessibility to the information and technical resources of Humber College no funding for the project was available.

Computer Resources and Programmes

The Toronto Stage History Data Base was designed, built, edited, updated and formatted on the Humber College IBM 4381 mainframe computer using a Stanford University fourth generation data base management system (DBMS) entitled Stanford Public Information REtrieval System (SPIRES).

Stages of the Project

The Toronto Stage History Data Base was created at Humber College of

Applied Arts and Technology over a four year period, from 1981 to 1985. There were four stages in the development process:

1. Collecting Data 1981-82
2. Designing the Data Base 1982
3. Entering Data 1982-85
4. Editing Text 1985

N. B. A Ph D dissertation (York University), which reports in detail on the nature and purpose of the data base, is currently in progress, and will be available in early 1986.

Uses

In general, it is hoped that this project will provide, through its clear and systematic presentation of the assembled information, a historical context from which future theatre and drama critics and historians, and practitioners of the performing arts, will be able to study Canadian theatre in Toronto in probably its most important historical period.

Example

The following example serves to show the kind of information and formatting in a typical goal record. The following goal record, however, has been abridged for illustrative purposes:

CREEPS
by
David Freeman

Tarragon Theatre
Directed by Glassco, Bill

October 5, 1971
December 19, 1971

CAST

<u>Actor</u>	<u>Character</u>
Sedun, Len.....	Michael
Moore, Frank.....	Tom
Whistance-Smith, Steve.....	Sam
Sutton, Victor.....	Pete
Coltri, Robert.....	Jim
Smith, Josephine.....	Saunders
Davidson, Richard M.....	Carson
Cameron, Robin.....	Girl
Candy, John.....	Shriner
Northcote, Charles.....	Shriner

Design: Kolisnyk, Peter
Sound: Cromey, Norm

Stage Manager: Kewley, Anne
Lighting: Freeborn, Mark
Ottenhoff, Peter

Awards

Won: Chalmers Award

Date: 1972

Won: Best New Canadian Publication, University of Toronto Press

Date: 1972

Won: New York Drama Desk Award for Outstanding New Playwright

Date: 1972

Publications

Publisher: Samuel French

Date : 1975

Publisher: University of Toronto Press

Date : 1972

Other Productions Outside Metropolitan Toronto

Place : Neptune Theatre, Halifax

Opening Date: February 24, 1972

Place : Theatre London

Opening Date: October 18, 1972

(etc.)

Theatre Article(s)

Spencer, Nigel
October 14, 1971

Toronto Citizen
Favorable Rating

Selected Quotation

....Glassco and his cast have helped author David Freeman tighten up his play Creeps. The main roles are the same as in Factory Lab's original production: their experience and work has created superb characterization. This more than anything else, is essential to the play's success, because as spastics, all of them are handicapped, including one with a speech impediment. It is this strong sense of themselves as individuals that not only makes the play work so well, but brings out a significance far beyond the immediate context.

(etc.)

Contact

If you would like information on the project, or from the data base, please telephone David Warrick at (416) 231-6179, or write to:

David Warrick
6 Thorndale Cr.
Toronto, Ontario
M8X 2X8

BOOK REVIEW

Robert Shipley, ed., History Through Drama Sourcebook. St. Catharines: Maple Key Publishing, 1984. (126 p. paper, \$6.50)

John Orrell. Fallen Empires: The Lost Theatres of Edmonton 1881-1914. Edmonton: Newest Press, 1981. (141 p. hardcover, \$13.95; paper, \$6.95).

L'Annuaire théâtral. Montréal: Société d'histoire du théâtre du Québec, 1985. (215 p. paper \$6.00).

While the nearly simultaneous publication of the recent Perkyuns, Plant and Wasserman play anthologies suggests a new-found acceptance of Canadian drama in the larger commercial publishing world, a number of very interesting--but economically less viable--theatre history studies continue to be issued by smaller publishers or as special publications.

The History Through Drama Sourcebook grew out of a student works project associated with Playback 200, a four day school theatre festival celebrating the 1984 Ontario Bicentennial. The Sourcebook annotates 113 published English-Canadian plays divided into ten subject categories: Native Peoples, Settlement and Immigration, Regional History, Confederation, Wars and Rebellions, Labour, Biographies, Women's Issues, Transportation and Contemporary Issues. Each chapter includes additional source materials such as histories, short stories, poems, songs, diaries, letters and pictures which can be consulted by teachers and students for further background reading to the plays or for developmental drama.

In his brief foreword, James Reaney recalls that when he went to school, the only book "to make our own history live for us students then" was Hilda May Hooke's One Act Plays from Canadian History. The History Through Drama Sourcebook succeeds admirably in its aim "to make both elementary and secondary school teachers more aware of scripts by Canadian playwrights that are appropriate for student performance, and of sources suitable for developmental drama."

Given sufficiently wide distribution, the Sourcebook may even assist students, as James Reaney suggests, to "redeem and reclaim our imaginative vision of ourselves, lost, distorted, and ignored for far too long." (Available from Maple Key Publishing, 23 Pinecrest St., St. Catharines, Ont. L2T 1C5).

John Orrell's Fallen Empires: The Lost Theatres of Edmonton 1881-1914 serves as a useful reminder of the fact that the growth of indigenous Canadian dramatic writing is directly dependent on the economic well-being and social acceptance of live theatre activity. Orrell's history of Edmonton theatres begins with a brief survey of balls, concerts and social gathering (some of which featured dramatic entertainments), primarily in hotels, and of the semi-professional and professional artists who visited the city in the 1880's.

Four chapters describe the histories of actual theatre buildings such as Robertson Hall (1892-1906) and of such early 20th century theatres as the first Empire Theatre, the Edmonton Opera House, the

Kevin Theatre, the Bijou, the Orpheum, the Grand Theatre, the Second Empire, the 1,600-seat Pantages, and theatres in South Edmonton (Strathcona). Over a dozen photographs and diagrams provide a welcome visual dimension to these histories.

In these theatres performed artists we have seen in other parts of Canada but whose work across the country has not yet been completely chronicled: performers and companies such as Simcoe Lee, the McKee Rankin, Harold Nelson and Harry Lindley companies, the cartoonist J. W. Bengough and the ubiquitous Marks Brothers, Pauline Johnson and such international artists as Johnstone Forbes-Robertson, Robert Mantell, Martin Harvey, Margaret Anglin and Sarah Bernhardt.

Orrell has based his research not only on newspaper accounts but also on city records and insurance maps. Sometimes his focus appears too much on architectural and financial facts rather than on the dramatic activity within the theatres or the larger social and cultural dimension of the performing arts in Edmonton. Often one would like to discover more about the artists and productions he mentions in passing.

Considering the fact that virtually no Canadian works were being produced in Edmonton at the time, one would have liked to know more about W. Sterndale Bennett's pastoral oratoric The May Queen (1896), Harry Lindley's The Yukon Pioneer (1898), and about the production of The Great Northwest (simply described as being "on Louis Riel"), staged by the Tom Marks Co. at the Edmonton Opera House, January 3, 1907. Further information about the critical and public reception of Sir Gilbert Parker's Pierre of the Plains, adapted by Edgar Selwyn and advertised in 1913 as "A Canadian Play! Set in Alberta!" and "A Canadian Book Dramatized by a Canadian Playwright in a Canadian Setting", would also have been welcome.

Other theatrical events of importance, such as performances in 1908 of Goethe's Faust by the Jeanne Russell Co. and the 1909 productions of Ghosts and The Doll's House starring Hortense Neilson (simply described as "a radical new development") should also have been elaborated on.

That Orrell did not place theatre activity in Edmonton within an overall Canada-wide context is suggested by his statement that none of Harry Lindley's dramatic work is extant (the Brock Bibliography lists his melodrama "Chick" or Myrtle Ferns published in Peterborough, Ont. in 1893). He also identifies Augustus Bridle, who wrote the first-ever signed review, of an Emma Albani recital, in the Edmonton Bulletin in 1901, as "a musician who was later to attain some fame as a novelist and essayist in Toronto", ignoring Bridle's achievements as one of the founders of the Arts and Letters Club and his several decade-long career as a critic for the Toronto Star.

Fallen Empires nevertheless provides a much needed history of the rise of theatre in Edmonton from its non-professional beginnings in the early 1880s to the rise of vaudeville and the motion pictures before World War I.

L'Annuaire théâtral is the first publication of the Société d'histoire du théâtre du Québec, in what is hoped will be an annual series. Its inspiration was the original Annuaire théâtral published in Montreal in 1908. The 1985 edition is subtitled Dossier Henry Deyglun and focuses on the important contributions of that playwright and actor (1903-1971) to indigenous French-Canadian theatre and dramatic writing. The Annuaire includes a biography of Deyglun, a bibliography of his works, an interview with Mimi d'Estée who worked with Deyglun, a fascinating excerpt, "Les Années Folles 1920-1926", from Deyglun's unpublished memoirs, and five short radio plays, broadcast from the late 1930s to 1950, which demonstrate the wide variety of his dramatic writing.

This stimulating, multi-faceted examination of Henry Deyglun's career is greatly supplemented by five major articles on theatre and drama in French Canada and Quebec over the last century: Jean-Marc Larrue's "L'organisation du théâtre à Montréal de 1880 à 1883: trois années cruciales", Guy Beaulne's "La critique théâtrale au Droit d'Ottawa", Alonzo Le Blanc's "La vie théâtrale québécoise des années 1980: bref aperçu" and Paul Lefebvre's "La saison théâtrale 1983-1984 à Montreal".

Jean-Marc Larrue, his comité de rédaction, and the Société d'histoire du théâtre du Québec are to be congratulated for this informative, scholarly and enjoyable survey. Considerable financial difficulties had to be overcome in order to bring this Annuaire théâtral into print. The result has certainly justified the effort and one looks forward to further annual publications in the series. (Available from L'Annuaire théâtral, 512 rue Bélanger, Montréal, Québec H2S 1G4).

Anton Wagner

ARCHIVAL NOTES

CLOSURE OF THEATRE MUSEUM STUDY ROOM (from Society for Theatre Research)
The Curator of the British Theatre Museum has informed us that the Study Room will be closed throughout 1986, to facilitate the move to the new premises at Covent Garden.

This closure will continue "from 1 January 1986 until the Museum opens to the public early in the following year". Workers must therefore prepare themselves for a total embargo on the services of the Study Room for more than a year.

Any enquiries about this should be made to the Curator, the Theatre Museum, Victoria and Albert Museum, London SW7 (tel. 01-589-6371). In particular we recommend scholars expecting to apply for study leave, or funding for travel, etc., for the purpose of using the Theatre Museum's resources when it does open in 1987, to check the position well in advance: the closure may continue through the summer of 1987 and even beyond if the opening is delayed beyond April 1987, which is the Museum's most recent estimate.

It now seems worth pointing out, to anyone with last-minute research or checking to be done, for (say) an imminent publication, that the last chance of using the facilities of the Theatre Museum for well over a year lies in the last quarter of 1985.

* * *

July 17, 1985.

Mary Jane Miller,
Associate Professor,
Department of Fine Arts,
Brock University,
ST. CATHARINES, Ontario
L2S 3A1

Dear Ms. Miller:

Your letter to William Armstrong concerning the deposit of CBC Television programs to Public Archives Canada and related script materials to York University was passed on to me. Your concerns are shared by CBC Television management. Steps have now been taken to organize a process that will allow for the deposit of materials and, in some cases, the process is already in operation.

Some examples are: News and Journal programming is now deposited regularly with PAC. The backlog of Sports and Variety programming is being passed to PAC. Current Affairs and TV Drama programming will commence deposit in the fall of 1985. Discussions with PAC are underway to establish a satellite feed to PAC as programs are broadcast, thereby providing an instant archival record.

On the TV Drama script front, we have now completed micro-filming all production files. The backlog of Drama scripts and associated production files will be deposited with York University in the fall, once the York archivists have cleared space for the 400 boxes. Steps are also being taken to deposit scripts as programs are produced. This should eliminate any backlog in the future.

Discussions are presently taking place with PAC to increase our monthly deposits of program tapes. If PAC can handle the additional volume, even more of our programming material will be available for scholars and researchers.

Sincerely,

Denis Harvey,
Vice-President,
English Television Network

DH: jw

cc:

Wm. T. Armstrong	-	Executive Vice-President, CBC
Jack Craine	-	Director of Television Programming, CBC
Trina McQueen	-	Director of Network Television, CBC
Robert Switallo	-	Director of Administration services, CBC
John H. Kennedy	-	Head, TV Drama, CBC
A. W. Ross	-	Corporate Supervisor, Program Services, CBC
Ernest Dick	-	Head of Collection Development, Sound and Moving Images, PAC

Editor's Note: See President's Report at the beginning of this issue.

* * *

ARCHIVAL NOTES

The University of Guelph has recently added two major collections to its holdings of contemporary theatre archives: those of Theatre Plus, and the Professional Association of Canadian Theatre (PACT). They join those of the Shaw Festival, YPT, Tarragon, Open Circle, and Phoenix at Guelph.

* * *

METROPOLITAN TORONTO LIBRARY BOARD THEATRE DEPARTMENT

SPECIAL CONDITIONS

Amelia Hall Collection (c1940-1984)

Photographs, prompt scripts and acting exercises documenting the acting, teaching and directing career of Canadian actress Amelia Hall (1915-1984). Included is material from the Canadian Repertory Theatre, Ottawa Drama League, Montreal Repertory Theatre, Stratford Festival and Shaw Festival. Also available in the Theatre Department is a microfilm copy of the Amelia Hall Scrap-books (the originals now in the Public Archives of Canada.)

Gift of the estate of Miss Amelia Hall.

Jane Mallett Collection, Part II (1899-1984)

Correspondence, photographs, scripts and audio visual material documenting the career of Canadian actress Jane Keenleyside Mallett (1899-1984). This collection augments a smaller collection of photographs, correspondence and scripts copied from material in Miss Mallett's personal collection. In addition to papers pertaining to the Actors' Fund of Canada (1957-1974) and Select Talent (1975-1976) are papers and financial records of Jane Mallett Associates, a company she formed with Robert Christie and Don Harron, which presented "Fine Frenzy" (1955), "The Dream" (1965) and "Here Lies Sarah Binks" (1968), and an extensive coll-

ection of scripts in manuscript and typescript form covering her career as a comic monologist and performer on Canadian radio, television, film and stage.

Gift of the estate of Miss Jane Mallett.

PLAYBILLS

Theatre Royal, Montreal.

1 playbill, printed b/w. Mr. C. Dillon and Mrs. Buckland in "The Three Musketeers" with the musical extravaganza (sic) of "Jenny Lind".
July 25, 1861

1 double playbill, printed b/w. Marie Henderson in "The Octoroon".
Sept. 18, 1861

Salle du Marché, Sorel, P. Q.

1 playbill, printed black on yellow. Troupe des Amateurs de Montréal, sous le direction de M. Jos. E. Painchaud. "Une Femme qui se grise!", "Le Bonhomme Jadis!", "L'Homme Mystérieux".
22 juillet 1862

MANUSCRIPT COLLECTIONS

Wingham Opera House Collection (1884; 1905-1909)

A selection of postcards and letters to the Town Clerk, Wingham, Ontario from performers wishing to book the Wingham Opera House, some on ornate letterhead advertising their acts. 33 items including letters from R. W. Marks, the Marks Bros. Dramatic Co. (with note on rates), from C.E. Strong, the Quaker Remedy Co. (requesting information on bookings of rival medicine shows), and from J. Frank Mackey re booking for a vaudeville and moving picture show (with note of various successful runs in Canadian cities).

Cameron Matthews English Players Scrapbook (1932)

Scrapbook of press clippings for the Cameron Matthews English Players, 1932 fall season at the Victoria Theatre, Toronto.

Gift of Mrs. Harriett Ball Edey.

New Empire Players Scrapbook (1932-1933)

Scrapbook of press clippings compiled by Harriett Ball, press representative for the New Empire Players, the stock company at the Empire Theatre, Toronto, Nov. 1932-Jan. 1933.

Gift of Mrs. Harriett Ball Edey.

PHOTOGRAPH

Studio portrait of Canadian actress Ida Van Cortland in the role

of Galatea, in W. S. Gilbert's Pygmalion and Galatea, C1889. Bequeathed by her daughter, Mrs. Ida McLeish to actress Amelia Hall.

Gift of the estate of Amelia Hall.

ACTH/AHTC NEWS

Aviva Ravel has had two short stories published recently: "New York" in Ethos, 1985 and "The Silver Flute" in Room of One's Own (10:1, 1985).

* * *

Ubu the King was translated and adapted recently by Judith Rudakoff, Walter Bruno, and Darrell Wasyk. It was produced by 45.3 at Toronto Free Theatre, January-February 1985.

* * *

The Straw Hat Musical, book and lyrics by Judith Rudakoff, was produced by the Muskoka Festival, June-August 1984. It is about the Straw Hat Players and the John Holden Players.

* * *

Robert G. Lawrence was the guest speaker at the Annual Public Lecture of the Society for Theatre Research in London, England, 22 May 1984. The title of his paper was "English Actors Who Toured in Canada 1826-1962."

* * *

Nigel Spencer is currently writing a stage adaptation of Oscar Ryan's Soon to be Born, a novel about Montréal from 1905 to 1939.

* * *

New Association Brochure

The enclosed Association brochure is the last publicity item in a three-year long promotion campaign carried out through a grant from the Ontario Ministry of Culture Wintario programme. 1,300 copies of the brochure were also inserted in the most recent issue of the Canadian Theatre Review. Please pass on the brochure to a colleague or student interested in the activities of the Association. For further copies, write Anton Wagner, 201 Sherbourne, #2204, Toronto, Ontario M5A 3X2.

* * *

Honorary AHTC Member

Patricia Joudry's comedy A Very Modest Orgy was both a popular and critical success as staged by the University of Lethbridge's

THEATREXTRA in July and August, 1985. (See the Lethbridge Herald, July 18, "'Orgy' is funniest production so far"). Joudry's Sound Therapy For The Walk Man (Steele and Steele Publishing, Box 78, St. Denis, Sask. S0K 3W0; \$10.00 paperback) is now in its third printing, with over 7,000 copies already sold.

* * *

A 2,000 Seat Opera House for Toronto?

Copies of the executive summary of the report prepared by Theatre Projects Consultants for the Opera Ballet Hall Corporation, calling for a 2,000-seat opera ballet hall for the Canadian Opera Company and the National Ballet of Canada, are available by writing to the Publicity & Public Relations Department, Canadian Opera Company, 227 Front St. E., Toronto, Ont. M5A 1E8.

* * *

For Our "Trivial" Members: The Great Canadian Heritage Trivia Challenge

Members of the ACTH/AHTC are invited to submit creative, fascinating, or downright weird questions and answers relating to Canadian Theatre and drama to:

Heritage '85 NPCCC
258 Adelaide Street, East
Toronto, Ontario
M5A 1N1

Those chosen will become part of a nation-wide radio campaign, with full recognition to the source.

* * *

Our Tenth Anniversary

In order to publicize better and promote our Association and, specifically, celebrate the tenth anniversary of ACTH/AHTC, the Executive has asked Vice-President, Denis Salter, to co-ordinate promotional policy and action. Denis will put together a national network of members to discuss and implement promotional activity. Our tenth conference, to be held at the University of Manitoba, will be special, indeed. Any member with ideas or suggestions should contact Denis Salter.

* * *

Standing Committees

At its last Executive meeting the ACTH/AHTC decided to establish the following Standing Committees: Computers and New Technology, and Theatre Museum. These committees will be composed of ACTH/AHTC members and other interested parties; the chairs for the committees are not only seeking people to serve on their committees, but also seeking advice and guidance from our membership. If you wish to volunteer, offer advice, or get further information on the committees

contact Alan Somerset (Chair-Computers and New Technology) or Jim Aikens (Chair - Theatre Museum).

As well as these Standing Committees the ACTH/AHTC Executive also established a Publications Committee to be composed of the Newsletter and Journal editors, and the ACTH/AHTC representative on the Journal Board. If you wish more information on this committee please contact David Gardner (Chair - Publications Committee).

* * *

OUR HONORARY MEMBERS

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 George Luscombe
 Robertson Davies
 Esse Ljungh
 Joy Coghill
 Dorothy Somerset
 Gwen Pharris Ringwood
 Père Emile Legault
 Herbert Whittaker
 Amelia Hall
 Don Wetmore
 Evelyn Garbary
 Norma Springford
 Herman Voaden
 John Coulter
 Dora Mavor Moore

* * *

CURRENT RESEARCH IN CANADIAN THEATRE HISTORY AND DRAMA

INDIVIDUAL STUDIES

Bessai, Diane, Department of English, University of Alberta, Edmonton, "Joanna Glass: Playwright and Novelist," introductory essay to index of archival holdings, University of Calgary Press, forthcoming;
 "Sharon Pollock's Women: A Study in Dramatic Process", for a collection of essays on women writers, Shirley Neuman and Smaro Kambor-elli, eds., Longspoon/NeWest Press, forthcoming.

Knowles, Richard Paul, Department of English, Mount Allison University, Sackville, N. B., "Robin Phillips' Shakespeare", book-length study of Phillips' productions 1975-1983, including an introductory analysis of his approach to text, design, and rehearsal, completion anticipated Fall, 1985.

GENERAL STUDIES

Grace, Sherrill E., Department of English, #397 1873 East Mall, University of British Columbia, Vancouver, B. C., "Regression and Apocalypse: Studies in North American Literary Expressionism, book-length study in draft stage. An examination of Expressionism in Germany between 1905 and 1933 provides an introduction to its influence on American and Canadian modernists. While touching upon painting and film, the study focuses upon drama and fiction, in particular the work of Eugene O'Neill, Herman Voaden, Djuna Barnes, Sheila Watson and Malcolm Lowry. A section of the study examines the advent of neo-Expressionism in the arts. Anticipated completion, summer, 1986.

Johnson, Andrew, 315 Keewatin Ave., Toronto, Ont., "History of Film Exhibition in Toronto, 1894-1952", from origins as "peepshow", nickelodeons, vaudeville attractions, picture palaces to national chains, monopoly investigation and drive-ins; also history of business, architectural and presentational formats. Completion, summer, 1985; monograph publication Fall-Winter, 1985, Associated University Presses, New Jersey.

Miller, Mary Jane, Department of Fine Arts, Brock University, St. Catharines, Ont., "Turn up the Contrast: CBC English Television Drama since 1952", book-length: Part I, on external and internal constraints (including censorship), how programs got to air live, on tape, on film: Part II, sitcoms and serials' copshows; family adventures; Part III, Anthology 1952-68; Anthology 1968-1985, experimental; regional. Includes interview with Sidney Newman, Robert Allen, John Kennedy, John Hirsh and several directors/producers. Anticipated completion, fall, 1985.

Nunn, Robert C., Department of Fine Arts, Brock University, St. Catharines, Ont., "Canadian Drama vs. Mass Culture: Some Observations", initially delivered as paper to Popular Culture Association, Toronto, Mar. 1984: concerns the many Canadian plays which adopt a critical stance toward the products of mass culture. Anticipated completion, 1985-86.

Usmiani, Renata, Department of English, Mount St. Vincent University, Halifax, N. S., "Postmodern Approaches to Dramatic Writing", paper to Comparative Literature Association, Paris, Aug., 1985.

REGIONAL TOPICS

Atlantic Canada

Peake, Linda M., 70 Arundel Ave., Toronto, Ont., "Thespians in Arcady: An Actors' Colony in Prince Edward Island", article for Colby Library Quarterly, special theatre issue, June, 1985.

Quebec

Fortin, Marcel, Collège de Valleyfield, 169 Champlain, Valleyfield, QC., "Théâtre et moralité des spectacles dans L'Outaouais", l'annuaire théâtral, vol. 1, 1985, 181-194. Panorama historique des relations entre les autorités religieuses et civiles et les gens de théâtre dans l'Outaouais depuis la fin du 19 siècle jusqu'à 1967.

Ontario

Johnson, Stephen, Department of Drama, University of Guelph, Ont., Performance Calendar for Wellington, Wentworth and Halton Counties in Ontario from 1867-1939. This is a three-year project funded by the Research Grants division of the Social Sciences and Humanities Research Council to compile an annual listing of both locally initiated and touring performances in this area, and of both serious drama and popular entertainments.

Scott, Robert B., 63 Donlea Drive, Toronto, Ont., "Professional Performances and Companies, 1914 to the Present", a chapter in A History of Theatre in Ontario.

Prairie

Bessai Diane and Donald Kerr, eds., a collection of contemporary prairie plays by and about women, NeWest Press, 8631-109 St., Edmonton, Alberta.

Compiler's Note: Members of ACTH are urged to submit research-in-progress information for the Fall issue of the Newsletter to:

Diane Bessai
Department of English
University of Alberta
Edmonton, Alberta
T6G 2E5

CONFERENCE

The Fourth "Anchorage" Symposium in Canadian Studies
Mount Allison University
Sackville, N. B.

THEATRE IN ATLANTIC CANADA

4-6 April, 1986

The symposium will involve academics and theatre professionals from throughout Atlantic Canada and across the country in sessions on all aspects of theatre in the region, past and present. Featured will be performances of new work by theatre companies from three provinces.

For more information contact:

Richard Knowles
Acting Director
The Centre for Canadian Studies
Mount Allison University
Sackville, New Brunswick
EOA 3C0

Tel: 364-2352

CALLS FOR PAPERS

1986 ACTH/AHTC Conference

Submissions are invited for the ACTH conference to be held in conjunction with the 1986 Learned's at the University of Manitoba in May/June. To allow for ample discussion, papers should not exceed thirty minutes in length. In addition, they should not have been published or delivered as public talks prior to the conference. Submissions should be sent to the Program Co-ordinator, Prof. Annette Saint-Pierre, College Universitaire de St. Boniface, 200 ave de la Cathédrale, St. Boniface, Manitoba, R2M 0H7, before 15 Dec. 1985.

THEATRE HISTORY IN CANADA

SPECIAL ISSUE ON WOMEN IN FRENCH AND ENGLISH CANADIAN THEATRE

Theatre History in Canada/Histoire du théâtre au Canada is preparing a special issue on "Women in French and English Canadian Theatre" for Spring 1987. Articles for this issue are being solicited from scholars throughout Canada doing research in areas of this very broad topic. Submission of articles in either French or English is invited. All submissions will be independently refereed. For further information or to submit an abstract for an article, please write to:

Dr. Louise H. Forsyth
Department of French
University of Western Ontario
London, Ontario N6A 3K7
Telephone: (519) 679-3382

Deadline for abstracts:	1 March 1986
Deadline for complete articles:	1 September 1986

SPECIAL ISSUE ON FRENCH-LANGUAGE THEATRE IN CANADA

Contributions are invited, in French or in English, for a special issue of this journal which will be devoted to the history of French-language theatre in Canada and will appear in the autumn

of 1986. They should be addressed to either of the editors of this special issue, Len Doucette (Toronto) or Alonzo LeBlanc (Laval), by March 1st, 1986.

L. E. Doucette
Humanities, Scarborough College
1265 Military Trail
Scarborough, Ontario
M1C 1A4

Alonzo LeBlanc
Département des littératures
Université Laval
Cité universitaire
Québec, P. Q. G1K 7P4

1985 ACTH/AHTC MEMBERSHIP LIST

Jim Aikens
18 De Savery Crescent
Toronto, Ontario M4S 2L2

Janet Amos
229 Brunswick Street
Fredericton, New Brunswick E3B 1G8

Dr. Geraldine Anthony, S. C.
Chairman, Dept. of English
Mount Saint Vincent University
Halifax, N.S. B3M 2J6

Douglas Arrell
Dept. of Theatre
University of Winnipeg
Winnipeg, Manitoba R3B 2E9

Sri Ram V. Bakshi
Dept. of Theatre
SUNY College
Brockport, N.W. 14420

John L. Ball
University of Toronto
Scarborough College
King City, Ont. LOG 1K0

Hélène Beauchamp
536 Champagneru
Outremont, QC H2V 3P5

Guy Beaulne (H.M.)
100, rue Notre-Dame est
Montréal, Québec H2Y 1C1

Mrs. Patricia Beharriell
203 Main Street
Barriefield Village
Kingston, Ontario K7K 5S4

Ms. Patricia Benedict
University of Calgary
Drama Department
Edmonton, Alberta T6G 2E5

Eugene Benson
University of Guelph
Guelph, Ontario
N1G 2W1

Diane Bessai
Department of English
University of Alberta
Edmonton, Alberta T6G 2E5

Mark Blagrove
Box 806
Rothsay, New Brunswick EOG 2W0

Sharon Blanchard
3470 Stanley Street
Apartment 402
Montreal, Quebec H3A 1R9

Tim Borlase
General Delivery
Nain, Labrador AOP 1L0

Joan Breukelman
1801 Stonepath Crescent
Mississauga, Ontario L4X 1Y1

Michael D. Bristol
McGill University, English
853 Sherbrooke, St. W.
Montreal, PQ H3A 2T6

Dr. John Brockington
Head, Dept. of Theatre
Univ. of British Columbia
Vancouver, BC V6T 1W5

Valerie Broegee
5000 Clanranald Ave., #308
Montreal, Quebec H3X 2S2

Yvette Brind'amour (H.M.)

Leigha Lee Browne
Drama Department
Scarborough College
West Hill, Ontario M1C 1A4

Carol R. Budnick
815, 1750 Pembina Highway
Winnipeg, Manitoba R3T 4J5

Joy Coghill (H.M.)

Clifford Collier
Apt. 402
100 Maitland Street
Toronto, Ontario M4Y 1E2

L. W. Conolly
University of Guelph
Dept. of Drama
Guelph, Ontario N1G 2W1

Arthur L. Davies
R. R. #1
Sharon, Ontario LOG 1V0

Robertson Davies (H.M.)
Massey College
4 Devonshire Place
Toronto, Ontario M5S 2E1

Tracy C. Davis
Queen's University
Dept. of Drama
Kingston, Ontario K7L 3N6

Moir Day
9452 68 Street
Edmonton, Alberta T6B 1T2

James V. DeFelice
Dept. of Drama
University of Alberta
Edmonton, Alberta T6G 2C9

Jane Deluzio
220 Shaw Street
Toronto, Ontario M6J 2W8

Joyce Doolittle
Department of Drama
University of Calgary
Calgary, Alberta T2N 1N4

Leonard E. Doucette
Scarborough College
University of Toronto
Scarborough, Ont. M1C 1A4

David A. Doze
3 287 Carre St-Louis
Montreal, Quebec
H2X 1A3

P. B. Eck
42 1967 Main Street West
Hamilton, Ont. L8S 4P4

M. D. Edwards
111 Robertson Street
Victoria, British Columbia
V8S 3X2

Tibor Egervari
Departement du théâtre
Université d'Ottawa
Ottawa, Ont. K1N 6N5

Maxwell H. Farrar
220 Steeles Ave., W
Apartment 1509
Brampton, Ont. L6Y 2K4

Alan Filewod
Dept. of Drama
Queen's University
Kingston, Ont. K7L 3N6

Louise Forsyth
Department of French
Univ. of Western Ontario
London, Ont. N6A 3K7

M. Marcel Fortin
St. Leonard D'Aston
C. P. 345
Co. Nicolet, QC JOC 1M0

Kathleen Fraser
Dept. of English
University of Western Ontario
London, Ont. N6A 3K7

Evelyn Garbary (H.M.)
Theatre Department
Acadia University
Wolfville, Nova Scotia

David Gardner
72 Admiral Road
Toronto, Ontario M5R 2L5

Gratien Gélinas (H.M.)

Dr. Florence Gibson
23 Badwin Street
Port Hope, Ontario L1A 1S3

Sarah Gibson
103 Avenue Road, #205
Toronto, Ont. M5R 2G9

Reid Gilbert
Capilano College
2055 Purcell Way
North Vancouver, B.C. V7J 3H5

Richard Gilbert
9 Binscarth Road
Toronto, Ont. M4W 1Y2

Dr. Albert-Reiner Glaap
Lerchenweg 16
4030 RATINGEN 1
West Germany

Jean-Cléo Godin
3769, avenue Melrose
Montréal, Québec H4A 2S3

Dr. T. Goldie
Dept. of English
Memorial University
St. John's, N.F. A1C 5S7

Jill Tomasson Goodwin
57 Ipswich Crescent
Willowdale, Ont. M2J 3N4

Jeffrey Goffin
Apt. 105, 2010 Hope St.
Calgary, Alberta T2S 2H1

Sherrill E. Grace
Dept. of English
Univ. of British Columbia
Vancouver, B.C. V6T 1W5

Renee Gurik
370 Outremont
Outremont, Québec H2V 2M2

David R. Halliday
58 Greta Street
Oshawa, Ont. L1G 2P6

Robert A. Halifax
Director of Records and
City Archivist
City Clerk's Department
New City Hall
100 Queen Street West,
Toronto, Ontario M5H 2N2

Frances G. Halpenny
Faculty of Library Science
University of Toronto
Toronto, Ont. M5S 1A1

Chantal Hébert
1075 Ave. des Laurentides
Quebec G1S 3C2

James Hoffman
609 Nelson Avenue
Nelson, B. C. V1L 2N4

Nigel Hunt
861 King Street West
Toronto, Ont. M5V 1P2

Professor C. Innes
249 Winers College
York University
North York, Ont. M3J 1P3

Chris Johnson
University of Manitoba
Winnipeg, Manitoba R3T 2M8

Stephen Johnson
23 Durham Street
Guelph, Ont. N1H 2Y1

Denis W. Johnston
c/o Massey College
University of Toronto
Toronto, Ont. M5S 2E1

Dorothy Jones (H.M.)

Douglas College
P. O. Box 2503
New Westminster, B.C.
V3L 5B2

Emrys Jones (H.M.)
1109 Aird Street
Saskatoon, Sask. S7N 0S9

Lois R. Kerr
1549 Western Crescent
Vancouver, BC V6T 1V2

Dr. A. Owen Klein, Chairman
Applied Arts Program, St. Clair College
2000 Talbot Road
Windsor, Ont. N9A 6S4

Dr. Charles Kline
SUNY College of Arts/Sciences
Department of Theatre
Plattsburgh, NY 12901

Richard Knowles
English Department
Mount Allison University
Sackville, NB EOA 3C0

Lila Laakso
Victoria University
168 St. Clements Ave.
Toronto, Ont. M4R 1H2

Daniel W. Ladell
Stratford Festival Archives
P. O. Box 520
Stratford, Ont. N5A 6V2

M. Lindsay Lambert
324-B Somerset Street West,
Ottawa, Ont. K2P 0J9

Prof. Anne Lancashire
University College
University of Toronto
Toronto, Ont. M5S 1A1

Jean-Marc Larrue
512 Bélanger
Montréal, Québec H2S 1A1

Laurent Lavoie

Collège universitaire du Cap Breton
C.P. 5300
Sydney, N.S. B1P 6L2

Robert G. Lawrence, English Dept.
University of Victoria
P. O. Box 1700
Victoria, BC V8W 2Y2

Alonzo LeBlanc
Département des littératures
Université Laval
Ste. Foy, Quebec G1K 7P4

Prof. Rota Lister
Dept. of English
University of Waterloo
Waterloo, Ont. N2L 3G1

Esse W. Ljungh (H.M.)
4 Lindhurst Crescent
Ottawa, Ont. K2G 0T7

Dr. Peter Loeffler
Dept. of Theatre
Univ. of British Columbia
Vancouver, BC V6T 1W5

Randee Loucks
1912 11th Street, S.W.
Calgary, Alberta T2T 3L8

Denyse Lynde
Dept. of English
Memorial University
St. John's, N.F. A1C 5S7

Heery B. Lynn
Department of Drama
University of Calgary
Calgary, Alberta T2N 1N4

George Luscombe (H.M.)
Artistic Director
Toronto Theatre Workshop
12 Alexander Street
Toronto, Ont. M4Y 1B4

Anne MacLennan
723 24th Avenue
Lachine, Quebec H9S 3B8

George Mann
3514 10th Ave. S.W.
Lethbridge, Alberta T1K 0H4

Professor Lise-Lone Marker
Graduate Centre for Drama
University of Toronto
Toronto, Ont. M5S 1A1

Suzanne Mason
3498 Fieldgate Drive
Mississauga, Ont. L4X 2J5

Heather McCallum, Theatre Dept.
Metro Toronto Library
789 Yonge St.
Toronto, Ont. M4W 2G8

L. McDonald
Dept. of English
Carleton University
Ottawa, Ont. K1S 5B6

Barbara McEwen
Dept. of Romance Studies
Brock University
St. Catharines, Ont. L2S 3A1

Christopher P. McHange
Department of Drama
University of Calgary
Calgary, Alberta T2N 1N4

Alison J. McNab
P. O. Box 98
32 Ella Street
Port Perry, Ont. LOP 1N0

E. H. Mikhail
University of Lethbridge
Lethbridge, Alberta
T1K 3M4

Prof. Mary Jane Miller
Dept. of Fine Arts
Brock University
St. Catharines, Ont. L2S 3A1

Susan Minsos
7139 Sask. Drive
Edmonton, Alberta T6G 2A4

Matt Moody
2 280 O'Connor St.
Ottawa, Ont. K2P 1V4

J. Mavor Moore
3815 West 27th St.
Vancouver, B.C. V6S 1R4

Edward Mullaly
Dept. of English
Carleton Hall
University of New Brunswick
Fredericton, N.B. E3B 6E5

Arthur Murphy (H.M.)
R. R. #1, Site 27
Tantallon, N. S. BOJ 3J0

E. F. Nardocchio
Romance Languages
McMaster University
Hamilton, Ont. L8S 4M2

Patrick Neilson, Dept. of English
McGill University
853 Sherbrooke St., W.
Montreal Queb. H3A 2T6

McProf. James Nelson
Dept. of English
University of Alberta
Edmonton, Alta. T6G 2E5

James Noonan
906 321 Waverly St.
Ottawa, Ont. K2P 0W2

Robert C. Nunn
Dept. of Fine Arts
Brock University
St. Catharines, Ont. L2S 3A1

Leslie O'Dell
Wilfrid Laurier University
Waterloo, Ont. N2L 3C5

Jillian Officer
Dance Dept.
University of Waterloo
Waterloo, Ont. N2L 3G1

Patrick B. O'Neill
6277 Lawrence Street
Halifax, Nova Scotia
B3L 1J8

Paul O'Neill
52 Long Pond Road
St. John's N.F. A1B 1P1

Malcolm Page
Dept. of English
Simon Fraser University
Burnaby, B.C. V5A 1S6

Duncan Parker
572 Sherbourne St.
Toronto, Ont. M4X 1L3

Brian Parkinson
Dept. of Dramatic Arts
Univ. of Lethbridge
Lethbridge, Alta. T1K 3M4

Prof. Gordon Peacock
Dept. of Drama
University of Alberta
Edmonton, Alta. T6G 2C9

Linda M. Peake
70 Arundel Ave.
Toronto, Ont. M4K 3A4

Richard Perkyns
43 Lodge Drive
Halifax, N.S. B3M 2G6

Richard Plant
Box 54
Whitevale, Ont. L0H 1M0

Mrs. L. Marilyn Potts
1804 Braeside Place, S.W.
Calgary, Alta. T2W 0X5

Avival Ravel
42220 Oxford Avenue
Montreal, Quebec H4A 2Y4

James Reaney
Dept. of English
University of Western Ontario
London, Ont. N6A 3K7

Donna Reid
404 Laurier Ave., E.
#512, Ottawa, Ont. K1N 6R2

Natalie Rewa
2010 Bloor St., W., #19
Toronto, Ont. M6P 3L1

John Ripley
Department of English
McGill University
Montreal, Que. J1M 1Z7

Jonathan Rittenhouse
10 Prospect St.
Lennoxville, Que. J1M 1W8

William A. Roberts
3710 Keele Street, #706
Downsview, Ont. M3J 1M5

Will H. Rockett
Department of Communication
Seton Hall University
South Orange, New Jersey 07079

Dr. Judith D. Rudakoff
Box 2251
Gravenhurst, Ont. POC 1G0

Don Rubin
Dept. of Theatre
York University
Downsview, Ont. M3J 1P3
E.S. Rump, Dept. of English

Glendon College
2275 Bayview Avenue
Toronto, Ont.

Miss Dorothy E. Ryder
1420 West 11th Avenue
Apt. 603
Vancouver, B.C. V6H 1L2

Ann Saddlemeyer
297 Watson Avenue
Oakville, Ont. L6J 3V3

Annette Saint-Pierre
College universitaire de
Saint-Boniface
Saint-Boniface, Manitoba
R2H 3B4

Denis Salter
Dept. of Drama
University of Calgary
Calgary, Alta. T2N 1N4

Robert B. Scott
63 Donlea Drive
Toronto, Ont. M4G 2M3

Dorothy L. Sedgwick
4 Sparwood Court
Willowdale, Ont. M2M 4B8

Gavin Semple
Dept. of Drama
University of Calgary
Calgary, Alberta

Prof. Alvin J. Shaw
Office of the Dean of Arts
Tilley Hall, Room 26
University of New Brunswick
P. O. Box 4400
Fredericton, New Brunswick
E3B 4X4

Dr. Ches Skinner
Dept. of Dramatic Arts
Univ. of Lethbridge
Lethbridge, Alberta T1K 3M4

Cathy Smith
453 Durie Street
Toronto, Ont M6G 3S6

Mary Elizabeth Smith
Division of Humanities & Language
University of New Brunswick
Saint John, NB E2L 4L5

John Vance Snow
2 Assiniboine Road
Apt. #1514
North York, Ont. M3J 1L1

J. A. B. Somerset
Dept. of English
University of Western Ontario
London, Ont. N6A 3K7

Michael V. Spence
1033 Royal York Rd.
Etobicoke, Ont. M8X 2G5

Nigel G. Spencer
a/s C.E.C.I.
C.P. 1385
Conakry, Guinea

Dr. Philip Spensley
Dept. of Theatre
Concordia University
Montreal, Quebec H4B 1R6

Miss Elizabeth Spicer
1038 Patricia Street
London, Ont. N6A 3V4

Norma Springford (H.M.)
Theatre Arts Section
Concordia University
Montreal, Que. H4B 1R6

Sara Stanley
Dept. of Dramatic Arts
University of Lethbridge
Lethbridge, Alta. T1K 3M4

Ross Stuart
Dept. of Theatre
York University
Downsview, Ont. M3J 1P3

R. B. Todd
Dept. of Classics
Univ. of British Columbia
Vancouver, B.C. V6T 1W5

Rémi Tourangeau
858 rue Laviolette
Trois-Rivières, Québec
G9A 5J1

A. Keith Turnbull
#8, 721 13th Avenue, S.W.
Calgary, Alta T2R 0K8

Dr. Lea Usin
Dept. of Theatre
University of Ottawa
Ottawa, Ont. K1N 6N5

Renate Usmiani
Dept. of English
Mount St. Vincent Univ.
Halifax, N.S. B3M 2J6

Herman A. Voaden (H.M.)
8 Bracondale Hill Rd.
Toronto, Ont. M6G 3P4

Anton Wagner
201 Sherbourne, #2204
Toronto, Ont. K1N 6N5

G. D. Wagner
Dept. of Drama
Queen's University
Kingston, Ont. K7L 3N6

Mrs. Erdmute Waldhauer
32 Sydenham St.
Kingston, Ont. K7L 3G9

Mary Jane Warner
Dept. of Dance, Fine Arts
Room 260, York University
North York, Ont. M3J 1P3

David Warrick
6 Thorndale Crescent
Toronto, Ont. M8X 2S8

Jerry Wasserman
Dept. of English
Univ. of British Columbia
Vancouver, B.C. V6T 1W5

Donald Wetmore (H.M.)
R. R. # 1, Site 27
Tantallon, Nova Scotia BOJ 3J0

Bruce Whitehead
253 Merton Street
Toronto, Ont. M4S 1A7

Michael J. Whitfield
76 Norman Street
Stratford, Ont. N5A 5R7

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York University
North York, Ont. M3J 2R2

Dr. Rosalind Zinman
4463 Harvard Avenue
Montreal, Quebec H4A 2W9

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New York, New York 10018
U.S.A.

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Montréal, Qué. H3C 3J7

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Drama Department
Queen's University
Kingston, Ont. K7L 3N6

Theatre New Brunswick
Box 566
Fredericton, N. B. E3B 5A6

Theatre Ontario
7th Floor, 8 York Street
Toronto, Ont. M5J 1R2

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LATE ADDITION

PLAYWRIGHT CONTEST!



Black Theatre Canada in cooperation with the Race Relations Office of the Toronto Board of Education is sponsoring an open *playwright contest* entitled *Defining Your World* in an attempt to broaden our understanding and awareness of the major issues confronting the world today. This contest is open to anyone with creative ideas that can be expressed in the form of a play. Students, teachers and any members of the public at large are encouraged to participate.

* DRAMA * COMEDY * TRAGEDY * MUSICAL * DANCING * SINGING * POETRY

The contest rules are as follows:

- 1.) All plays must be submitted in manuscript form with the author's name, address and telephone number listed clearly on the title page. There is no limitation on length, number of characters or subject matter providing that the overall theme and content of the play is an expression against Apartheid.
- 2.) Scripts need not be written by only one person. Any number of people can work together and collectively make a submission. For example, a group of students might want to put together a script as a class project.
- 3.) All submissions must be received at Black Theatre Canada's office no later than December 16, 1985.
Address:
Black Theatre Canada
109 Vaughan Road
Toronto, Ontario M6C 2L9 656-2715

Entries will be judged by the play's ability to communicate ideas within a dramatic framework.

- 4.) Winning scripts will receive an open workshop and public discussion with a team of professional actors and directors provided by Black Theatre Canada. Winning plays will be announced by January 7, 1986. The two winning plays will *each* receive a \$1,500 award. A third award for \$500 will be made for runnerup.

ASSOCIATION FOR CANADIAN THEATRE HISTORY
ASSOCIATION D'HISTOIRE DU THÉÂTRE AU CANADA
NEWSLETTER

VOL. 10, NO. 1

SPRING 1986



OFFICERS OF THE ASSOCIATION

President
Geraldine Anthony
Dept. of English
Mt. St. Vincent University
160 Bedford Highway
Halifax, Nova Scotia B3M 2J6

Vice-President
Denis Salter
Dept. of Drama
University of Calgary
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Secretary
Jonathan Rittenhouse
10 Prospect Street
Lennoxville, Québec J1M 1W8

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Denyse Lynde
Dept. of English
Memorial University
St. John's Newfoundland
A1C 5S7

Past President
Richard Plant
Box 84
Whitevale, Ontario L0H 1M0

OFFICERS-AT-LARGE

Joyce Doolittle
210-8 Seventh St. S.W.
Calgary, Alberta T2T 2X2

Murray Edwards
University of Victoria
(Extension)
Victoria, B.C. V8W 2Y2

David Gardner
72 Admiral Road
Toronto, Ontario M5R 2L5

Chris Johnson
Theatre Programme
University of Manitoba
Winnipeg, Manitoba R3T 2M8

Robert Lawrence
Dept of English
University of Victoria
Box 1700
Victoria, B.C. V8W 2Y2

Patrick O'Neill
Mt. St. Vincent University
Halifax, Nova Scotia B3M 2J6

Ann Saddlemeyer
Graduate Centre for the
Study of Drama
Koffler Centre
214 College St
Toronto, Ontario M5T 2Z9

The Association for Canadian Theatre History/Association d'histoire du théâtre au Canada NEWSLETTER is published regularly and is available to individual and institutional members of the Association which is a non-profit organization founded in 1976.

Editor: Kathleen D.J. Fraser

Please address correspondence to the Editor, Dept of English, U.W.O., London, Ontario, N6A 3K7. Members are asked to report changes of address to ensure delivery of the Association's publications.

Cover photograph: Marshall Button as Acadian millworker Lucien in play of same name produced by Theatre New Brunswick in association with The Comedy Asylum. Photograph by Don Johnson.

ISSN 0705 7989

NEW LOOK FOR SECOND DECADE CELEBRATIONS!

The Association for Canadian Theatre History will be celebrating its second decade for the next two years in various ways. As editor, I thought the Newsletter needed a more professional appearance; the basic design of the Association's journal, *Theatre History in Canada*, was adopted because of its attractiveness and because the journal and newsletter, though independent of each other, reinforce and supplement each other in a variety of ways. Connected with the physical change of the cover is the illustration from the very successful Theatre in Atlantic Canada Conference. The related story is in the Report section of this issue.

In addition, we will be celebrating at our next two conference sites, Winnipeg and Hamilton. Chris Johnson and David Gardner have organized commemorative t-shirts and sweatshirts for the occasion. The shirts will be red on white. On the front, there will be a reproduction of the C.W. Jeffreys line-drawing "The First Play in Canada" (Marc Lescarbot's *Le Théâtre de Neptune en la Nouvelle France*). David Gardner secured the rights for the Association. On the back will be the ACTH/AHTC logo with ASSOCIATION FOR CANADIAN THEATRE HISTORY to the left and ASSOCIATION D'HISTOIRE DU THEATRE AU CANADA to the right. Please send in the enclosed order forms to Chris Johnson right away! We will all look delightful dressed in our matching shirts in Winnipeg! We will certainly be the talk of the Learned Societies!

Attached to the t-shirt order form is a note about the annual banquet. Please send it to Annette Saint-Pierre if you wish a vegetarian meal.

Another enclosure which needs your immediate attention is the Hill-Land Conference brochure; Herman Voaden sent me a letter urging members, if they intend to go, to purchase tickets NOW! This act would be greatly appreciated by the organizers of this production.

Some of you have not paid your memberships!. Because of confusion over the Association's change in fiscal year, some of you who receive this issue of the Newsletter have, in fact, not paid your 1986 membership dues. If the label on the envelope has an "NR" after your name, you will find a renewal brochure enclosed. Please send your renewals to Treasurer Denyse Lynde right away!

All members will note with sadness the passing of fellow members Tony Ibbotson and Arthur Murphy. Their valuable contributions are outlined in this issue. On a happier note, please read about the honours bestowed on three of our members, Joyce Doolittle, James Noonan, and Paul O'Neill, in the "ACTH/AHTC News" section.

These are active and exciting times for our Association; we are thriving in spite of the general cutbacks facing scholarship. I am confident that our wonderful group will continue to thrive in the next decade.

Kathleen D.J. Fraser



Reprinted from the CCA Arts Bulletin, Vol. 10, No. 3, Jan/Feb 1986.

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PRESIDENT'S REPORT

1986 ushers in a year of celebration as we commemorate the Tenth Anniversary of the ACTH/AHTC. The gradual increase in membership over the years, since the founding of the Association in 1976, attests to the fact that we are a healthy, growing organization with many productive projects in the fields of theatre history and drama criticism. Appropriate festivities planned for the forthcoming ACTH/AHTC Conference at the University of Manitoba, Winnipeg, May 27-29, will serve to centre attention on the Association's outstanding projects. We encourage all our members and their colleagues to join us in Winnipeg for this Tenth Anniversary celebration.

Although the membership at present numbers over 240, we still hope our members will continue to encourage interested people to join us. Each member is asked to bring in one new member. Some members have generously sponsored a newcomer by paying their first year's fee as a warm gesture of welcome in honour of our Tenth Anniversary. There are some outstanding unpaid fees of longtime members. We appeal to them to renew their membership as soon as possible. Because our Association is being assessed this year for future funding of SSHRCC, it is imperative that our Treasurer's report show a healthy increase in dues paid.

The January meeting of the Executive took place in Winnipeg on January 25th and 26th, 1986. Although the agenda was lengthy, all business was fully discussed and decisions made. The program for the forthcoming Conference in Winnipeg was submitted by Chris Johnson and Annette Saint-Pierre for approval. Honorary memberships will be given to Robert Trudel and Leo Remillard of Le Circle Molière, St. Boniface, Manitoba, for their outstanding contributions to French Canadian theatre. An Honorary Membership will also be awarded to Tom Hendry for his fine contributions to English Canadian Drama both at the Manitoba Theatre Centre and other theatre centres in Canada. Richard Plant and Ann Saddlemeyer reported on the journal, Theatre History in Canada, and its continued need for more funding.

The role of ACTH/AHTC representatives on Committees and Boards was reviewed. Our representatives consist of the following: CFH - Jean-Cleo Godin, ITI - Anton Wagner, CCA - Kathleen Fraser, SHTO - Ramon Hathorne. During the year 1985/86 we were represented at various scholarly meetings by the following: Nova Scotia Coalition on Arts and Culture - Geraldine Anthony; CHERN - Jim Noonan; The Cultural Imperative Rota Lister; SSHRCC and CFH "Aid to Scholarly Publications Symposium" - Kathleen Fraser; Theatre in Atlantic Canada - G. Anthony, D. Salter, R. Plant, R. Usmiani, D. Bessai; Task Force on the National Arts Centre - G. Anthony.

Robert Lawrence, our Elections Officer, reported on Nominations. We encourage all paid-up members to make use of their election ballots. Complimentary memberships to impoverished scholars in other countries were suggested by Richard Plant. Letters to the Arts Boards in every province will be sent by Jonathan Rittenhouse, encouraging them to become members of the ACTH/AHTC.

Standing Committee's reports and recommendations were made by the following. David Gardner on Publications, Kathleen Fraser on Computers and New Technology, Ann Saddlemeyer on the Theatre Museums project. Reports were also made on past projects: Bibliography Data Base - Richard Plant, Audio-Visual Aids - Denyse Lynde, World Encyclopedia of Contemporary Theatre - David Gardner, Oxford Companion to Canadian Theatre - Richard Plant, ACTH/AHTC Membership forms to be included in ASTR mailing - Denis Salter.

The President encouraged members to read the Crocker Report on SSHRCC's Research Grants Program and to respond to it; to study the implications of Free Trade policies on Canadian theatre projects and respond to that.

Denis Salter suggested a further letter be written to the 1988 Olympics Committee in Calgary, asking permission to mount a theatre history exhibition to be on permanent display at the Calgary Centre of the Performing Arts.

Please note the following dates:

The present Executive will meet at 7 p.m. on May 26th at the University of Manitoba; the new and old Executive will meet at 7 p.m. on May 29th. Travel assistance for students and a mechanism for funding students to future Conferences will be discussed at the Annual General Meeting on May 29th. A Scholarship Fund for young scholars in theatre history, will be established in honour of Heather McCallum and her outstanding work in Canadian Theatre research. This will be made public at the Annual Banquet in Winnipeg on May 28th as a fitting tribute during our Tenth Anniversary celebrations. Other Anniversary preparations include a Video by Murray Edwards, archival material by Annette Sainte-Pierre and Carol Budnick, buttons and t-shirts provided by Chris Johnson and David Gardner. The report on the Theatre Museum's Feasibility Study will be discussed at the Annual General Meeting on May 29th in order to assess ways and means of implementing this report. A reconsideration of the ACTH/AHTC's membership in IFTR will also be discussed at the A.G.M. on May 29th.

We look forward to meeting you once again at the forthcoming meeting in Winnipeg and we welcome any suggestions you wish to make for the programme, the Executive Meetings, and the Annual General Meeting. Please write and send these suggestions to me as soon as possible.

Geraldine Anthony, S.C.
President

* * * * *

THEATRE IN ATLANTIC CANADA/LE THEATRE DANS LE CANADA ATLANTIQUE
4-6 April/avril,
Mount Allison University, Sackville, N.B.

In his witty and insightful manner, John Gray opened the programme of "Theatre in Atlantic Canada/Le Théâtre dans le Canada Atlantique" with a keynote address offering an eloquent plea for greater recognition of Canadian theatre. It proved an auspicious beginning to a superb conference. (Actually, the official beginning: the night before had featured readings by Gray, Michael Cook and Chris Heide.) He drew hilariously on his Atlantic provinces upbringing and his discovery of things Canadian to create an atmosphere which brought everyone--members of the professional and amateur theatre, communities, scholars, students and lay-people -- together into a friendly, productive congress. Richard Knowles, who organized the conference as the fourth annual symposium in a series established by the Canadian Studies Programme at Mount Allison University, expected approximately fifty participants. But clearly, the advertised schedule which promised an engaging blend of shows by companies such as Codco, Mulgrave Road, L'Esauquette and Comedy Asylum with papers and discussion on crucial topics such as funding, theatre for social action, and the history as well as future of theatre in the Atlantic region, caught people's interest. Somewhere between 150 and 180 participants arrived filling the venues and generating enormous excitement.

Among the strongest impressions of the gathering is of the vital, creative impulse throughout the region, particularly centred in small companies which possess the courage to take chances on new talent and new scripts: in fact, in that context our attention was drawn even to the large, established Theatre New Brunswick which is presenting an all-Canadian season and to the Charlottetown Festival for its championing of Canadian musicals. Nova Scotia's Neptune Theatre, which was not represented in any way at the conference, was spoken of as an exception in these regards.

Another impression is of the regionalist focus for much of the Atlantic activity. Mulgrave Road brought Robert Kroll's *Crv for the Moon*, a dark comedy which somewhat ineptly revealed the gothic horrors of four Halifax poor-house inhabitants in the early 1800's; Marshall Button's poignantly humorous *Lucien* (featured on the cover of this issue) used the life of an Acadian janitor much in the fashion of Antonine Maillet's *La Sagouine*; students from Mount Allison produced *Charivari*, *Sounds of the Tantramar*, a lively reflection of Acadian history; Cathy Jones' *A Wedding in Texas* (from Codco) drew many of its audacious images from Newfoundland. One especially memorable part of her biting pastiche on contemporary life was "Outport Lesbians", a snappy "filmeo", her filmic parody of the sexually-oriented video cult. Discussion often addressed the sense of cultural isolation people in the area seem to feel; equally as often, there were expressions of pride in local accomplishments and disgruntlement over the presence of people from away running Atlantic theatres. Neptune, under the much-travelled American Richard Ouzounian, and TNB, under Ontarian

Janet Amos, appeared to be regional versions of the Stratford Festival - Robins Phillips situation: Why can't maritimers run our large theatres? In one such discussion, David Renton spoke about the significance of a strong sense of community to an individual's creative life. His distinguished career, which has been centred in Halifax for twenty years, presents a contrast to the usual peripatetic Canadian mode of going where the acting is: a show in one place, then another somewhere else, and somewhere else. In the same vein, answering Janet Amos' tactless advice to local young actors (she didn't quite mean what came out, roughly "Go away, get some experience and come back in five years"), Graham Whitehead presented a regionally based alternative, to the effect, "Stay and work with me at Mermaid for five years. I'll give you opportunities and training. Then you can go somewhere else and try it out." Theatre training itself came in for discussion, many people lamenting the lack of opportunities and a professional programme for skills development. One couldn't help notice the absence of representation from Dalhousie University which has the largest theatre programme in the Atlantic region. Nonetheless, the challenging work of the professional companies at the conference and of the students from Mount Allison indicates that imaginations are being stimulated and fundamental instruction is being given somewhere.

Discussion often centred around funding, revealing the Atlantic theatre's propensity, maybe even necessity, to seek government financial help. Certainly it was evident that the region's creative impulse must struggle fiercely, in some places desperately, against an inadequate money supply and against insensitive or inappropriate government policies. One example cited concerned a grant application from a Newfoundland theatre which terms itself "alternative". The application was unsuccessful apparently on the grounds that there was no established theatre to give this company alternative status. If I might digress for a moment, I'll draw attention to another impression: that of the structure of Atlantic theatre. More than one person spoke of her or his respective company as "the only game in town", stressing, in essence, that the theatre in question was no "alternative." The implication for critical theory seemed to be that the establishment-alternative terminology commonly used to characterize present-day Canadian theatre needs re-thinking, if not abandoned. But, back to the matter of funding.

One was conscious of the Canada Council's presence (four of its major officers were there), drawing praise from some quarters for doing the best possible under difficult circumstances, criticism from others from an apparent lack of attention to local concerns. Susanne Alexander of the New Brunswick government spoke of the growth of theatre in her province, which, she stressed, was not necessarily the result of her ministry's programmes. Yet, hers seemed an especially committed and even enlightened government in contrast to Newfoundland and particularly Nova Scotia. Andy Jones (Codco) outlined Newfoundland's budget for artists as \$100,000 (after administrative costs). Nova Scotia came in for strong criticism where cultural activities compete for grants from a government that combines recreation and the arts. Under a minister with an athletic cast to his mind, sports win more often than not. The province has no arts

council, so without an arm's length granting mechanism, theatre becomes a political football (when funded at all), part of a system of patronage and vote buying; for example, some people spoke of the relatively large amount of money available for well-placed, dilettante amateur theatre while the professional goes abegging. No wonder, as someone said, amid growth in other provinces, there were three theatres in Nova Scotia approximately fifteen years ago and only three today. In the intervening years have been many brave, short-lived ventures which died because of inadequate funding.

It appears a true reflection of the region that the plays produced at the conference came from Atlantic dramatists. The area has a large number of playwrights and an interest in seeing their work. A playwright such as Chris Heide who writes for local companies and addresses local issues does so without an over-riding concern for approval on a national basis. But, at the same time, one could sense frustration in the community because these playwrights (and other professionals) have little access to the larger theatres. Just as performers and directors are able to make something of a career in the low-paying small theatres, so can a local playwright. These careers, however, must be supplemented by a living earned in some other calling. One notes that even Michael Cook teaches at Memorial University. If there were two strong undercurrents at the conference, they were the wishes of a vibrant community that it be allowed to control its own destiny and to make a living working in Atlantic theatre.

I cannot end this report without expressing congratulations to Richard Knowles and Mount Allison University for an enormously rewarding symposium. As many others will do, I look forward to the publication of the papers of the event as part of the "Anchorage" series. However, there is no way that the book will capture the special magic of the weekend: the conjunction of exciting plays and their performance with friendly, critical discussion of them and their regional context.

Richard Plant
Queen's University

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THE CULTURAL IMPERATIVE: CREATING NEW MANAGEMENT FOR THE ARTS.
ASSOCIATION OF CULTURAL EXECUTIVES, UNIVERSITY OF WATERLOO
1-3 NOVEMBER 1985

Nearly two hundred representatives of an almost equally numerous group of Canadian arts associations were registered as conference participants. Among the theatre organizations represented were the Centre d'essai des auteurs dramatiques (Québec); the Blyth, Stratford and Shaw Festivals of Ontario, Theatre on the Move, The Grand Theatre Company, Theatre Laurier,

Centre Stage, First Stage and Theatre Ontario, all of Ontario; Le Cercle Molière, the Manitoba Theatre Centre, the Actor's Showcase Inc., and the Manitoba School for Theatre and Allied Arts, all of Manitoba; the Globe Theatre of Saskatchewan, the Kaleidoscope Theatre of British Columbia. Framed in the customary hospitality events of receptions and banquets, the panel discussions focussed on management, funding and proposals for innovation and change.

I was able to attend a number of sessions. While there appears to be general concern with the communications gaps between boards of directors and the professional managers and artists, there was also some optimism that change could be produced. Some argued for "institutionalization" of certain major cultural ventures such as the Stratford Festival or the Théâtre du Nouveau Monde, while others, notably the representatives of the Manitoba Theatre Centre in their comments during small group discussion 2, were more concerned about "ossification" and the need for continuing innovation and responsiveness to changing political and cultural conditions.

Whether or not immediate improvements result from this conference in various member organizations, a national gathering of this nature is always generative of long-range improvements, as has been evident from the "Face to Face" theatre conference of 1975 and the "Canadian Theatre Today" conference of 1981. Some improvements will undoubtedly occur quickly because of the readiness factor, others will take time and local effort. There can be no question, however, that the arts in Canada in all their expressions and performance structures, will benefit from this type of exchange and expression of concern. As the recurrent problems of the Canadian publishing industry show clearly, where there is no national cooperation and no clear policy direction from the practitioners, the state of crisis continues.

Rota Herzberg Lister,
University of Waterloo

* * * * *

REPORT ON THE SYMPOSIUM, HIGHER EDUCATION: CRISIS OR OPPORTUNITY

In the context of National Universities Week activities, a one-day symposium on the topic "Higher Education: Crisis or Opportunity" was held at the Ottawa Congress Centre on October 24, 1985. The symposium was co-hosted by the Royal Society of Canada and the Canadian Higher Education Research Network (CHERN), and chaired by Gilles Paquet, Secretary of the Royal Society and Vice-Chair, Administration of CHERN.

The morning and afternoon session addressed themselves to higher education issues from a national perspective and from a provincial perspective

respectively. The keynote address was given at the morning session by David W. Slater, Chairman of the Economic Council of Canada, who spoke on the issues of accessibility, foreign students, the relations between community colleges and universities, and the problems related to research and scholarship in Canada. His presentation was followed by a panel discussion which included Robert Pike, Head of the Department of Sociology of Queen's University; Marino Christjanson, Director of Research and Analysis, AUCC; and Simon Tuck, Vice-President External, of the Carleton University Students' Association.

Following a coffee break, the session turned to the MacDonald Royal Commission Report on the Economic Union and Development Prospects for Canada as it relates to education. An overview of the Report was given by David Husband, Policy Co-ordinator of the Commission, and President of the Canada East-West Centre. The issues were then discussed by a panel consisting of Max Clarkson, Professor at the Faculty of Management Studies, University of Toronto; Rick van Loon, a member of the Commission and Professor at the Faculty of Management Studies, University of Ottawa Students' Association. Attention was given to alternatives to the present system of university funding, including the institution of a voucher system.

The afternoon session focused on the Bovey Commission Report on the Future Development of the Universities of Ontario. Discussants included Jean-Michel Beillard, member of the Ontario Council on University Affairs; Michael Skolnick, Professor of Higher Education at the Ontario Institute for Studies in Education; Tony Macerollo, President of the Carleton University Students' Association; and Catherine Louli of the University of Ottawa. The day ended with the Chairmen's report, and concluding remarks by Bernard Sheehan, Vice-Chair, Telematics, CHERN.

The proceedings of the symposium are available in English and French from: CHERN, Ottawa Secretariat, c/o Faculty of Administration, University of Ottawa, , 275 Nicholas St., Ottawa, Ontario, K1N 6H5; tel. (613) 564-3301.

James Noonan
Carleton University

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PUBLISHING AND INNOVATION: ADVANCED TECHNOLOGY AND MARKETING IN SCHOLARLY COMMUNICATION

It has been three years since the Park Report addressed the nature of the relationship between computer technology and publications. The Aid to Scholarly Publications Programme of the CFH and SSFC held a symposium in Ottawa, 26-27 March 1986 in the Chateau Laurier. Unfortunately, very few papers were stimulating and/or well-presented. The conference though was successful because of the diverse, interesting collection of participants,

the creative nature of the ideas bandied about, and the technological displays. In addition, there were a few very interesting papers with important implications for all ACTH/AHTC members as we will see over the next year through the activities of the Association's Publications and Computer Committees.

Sandra Woolfrey, Director of the Wilfrid Laurier University Press, spoke about author-preparation of machine-readable or camera-ready text. This economic transfer can save the press 25-50 per cent of its costs. Obviously, the quality of the work comes first, but a clean, machine-readable text is received very favourably by a publisher. Before you prepare a machine-readable text, it is important to consult with the publisher. Ask questions about media format and storage; format codes and word-processing software; translation of files into machine-language; photo-setting or TTS codes; and the method of communicating your files to the publisher (modem, netnorth, disks, etc.). It is important to ask a publisher about preference and restrictions. It is possible then to supply a publishing house with electronic files from which they can typeset. It is also possible for the author to produce the camera-ready finished product depending on available printing facilities. In any event, when an author agrees to provide electronic files, he is then responsible, normally, for making corrections and preparing the index and the final clean printout. In the face of the increase in publishing costs and the amount of scholarship and the decrease in press subventions, this economic transfer will play an increasingly important part in scholarly publishing.

To ease the burden of this economic transfer, the Aid to Scholarly Publishing Programme provides grants to authors and presses, something of an advance subvention. For further information, write Michael Carley, Director of the Aid programme, CFH, 151 Slater Street, Suite 410, Ottawa, K1P 5H3.

This theme of economic transfer was continued by John Dickinson, editor of *Revue d'histoire de l'Amérique française*. Over four years, the journal has reduced its costs significantly by gradually assuming the preparing of electronic files which, when completed, are sent to a printer. Expenses may be decreased further in the future when authors send in their own machine-readable copy. ACTH/AHTC members who are editors should write to Prof. Dickinson, Université de Montréal, for a copy of this paper.

Whereas the first day of the symposium was devoted to advanced technology, the second was devoted to marketing. The facts presented by Brian Long, Deputy Director, Academic Relations Division, External Affairs, were significant. The Association for Canadian Studies (554 King Edward Ave., Ottawa) currently lists 690 universities overseas with courses or programmes in Canadian studies, a 64% increase since 1978; this growth rate appears to be steady and healthy. There are 24,000 American students taking Canadian studies courses. Unfortunately, federal financial resources are not corresponding to this growth. External Affairs' distribution budget has shrunk from 270,000 in 1983-84 to 160,000 in

1983-84 to 160,000 in 1986-87. Somehow, we must make sure that our publications are distributed overseas. This problem is urgent -- the overseas' market is short of publications and current distribution methods are not working.

Apart from the knowledge that there is a sizeable if disappointed market overseas, the most significant theme was the one of economic transfer. Although scholars are already overburdened with demands on their time due to underfunding, this transfer is rapidly becoming a fact we must all face.

Kathleen Fraser
University of Western Ontario

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THEATRE MUSEUM COMMITTEE REPORT
CANADIAN THEATRE MUSEUMS PROJECT
PHASE TWO REPORT
CONCEPT DEVELOPMENT PLAN: EXECUTIVE SUMMARY

(If you would like a copy of the full report, please write to Ann Saddlemyer.)

PURPOSE OF STUDY

The Association for Canadian Theatre History/L'Association d'Histoire du Théâtre au Canada (ACTH/AHTC) was established in 1976 to encourage the preservation of Canada's theatrical past. In the late spring of 1984 ACTH called for a study to consider the feasibility of the Canadian Theatre Museum's Project* (CTM) which would be national in orientation and responsible for physically bringing together collections or otherwise integrating them through national information systems. The concept was put forward, as it has previously been suggested by other concerned groups and individuals, as a way to preserve this theatrical heritage and present it to the public in informative and entertaining ways.

The study was carried out in two phases. The first phase was completed in February 1985. Phase Two originally intended to focus on the appropriate approach to and the means of developing the Project, including site selection and facility design.

* For the purpose of this report, reference to the Canadian Theatre Museums Project should be understood to include the possibilities of one or more museums.

selection and facility design.

However, following review of the Phase One Report, it was determined by ACTH that Phase Two "should not attempt to focus on a specific site" or community and should "not proceed to a specific design". Accordingly, the analysis presented here outlines preliminary capital and operating costs for the various alternatives to be considered by the Association. Phase Two thus details the recommended concept of a Canadian Theatre Museums Network, the potential components of the proposed Network, the recommended nature and scope of the collection, programming and facilities as well as an assessment of the market opportunities and constraints, all of which lead to the preliminary capital and operating cost projections and implementation plan.

THE CONCEPT OF A CANADIAN THEATRE MUSEUMS NETWORK

Mission

The Mission of the Canadian Theatre Museums Network is to stimulate a larger and better informed audience for theatre in Canada, by providing the historical context for the full appreciation, enjoyment and understanding of theatre in Canada, and by preserving as complete and accurate a record of its history as possible.

This Statement of Mission roots the museum in its service to contemporary theatre in Canada, as well as in the preservation and interpretation of the past. It encompasses, and even emphasizes, the Museum Network's potential roles in filming and distributing tapes of productions (pending agreement with the relevant unions and professional associations) and in acting as an information centre for all existing theatre history resources. Educational programmes could include contemporary drama techniques and stagecraft as much as theatre history. This is a sound rationale for an institution that should become a vital support facility for our theatres, and a dynamic part of our culture.

Mandate

The Mandate of the Canadian Theatre Museums Network is to be national, to preserve and interpret the theatrical heritage of both founding cultures in the two official languages, as well as aboriginal performing arts and the rich variety of theatrical traditions brought to Canada by immigrants from all over the world; but this mandate shall not be construed in any way to conflict with the Museum's mission of providing the historical context for the appreciation of theatre in Canada, and will therefore respect regional differences and the need to retain the heritage in its regional origins wherever facilities exist for its preservation, and to return the heritage to those regional origins if and when such facilities are subsequently developed or provided.

Statement of Purpose

The purposes of the Canadian Theatre Museums Network are:

- ° to collect, document, preserve, study, display and interpret to the public the heritage of theatre in Canada from the earliest aboriginal performance of a theatrical character to contemporary aboriginal performances of a theatrical character to contemporary productions, including the sound and visual recording of performances;
- ° to provide interactive experiences in which the public can participate to enhance its appreciation of the historical context of theatre in Canada;
- ° and to coordinate the sources of information throughout Canada on our theatre history, both between these sources and as a service to the public.

COMPONENTS OF THE PROPOSED NETWORK

In undertaking to develop a Network capable of preserving and interpreting Canadian theatre history across the country, it is necessary that the Museum should function either through one or more centres and/or branches. It is useful to define these terms for our purposes:

- ° Centre: a museum facility centralizing some or all of the Network's public functions for the whole country
- ° Branch: a museum facility providing public services only to a region, and/or only one or very few services nationally.

Alternatively or in addition, the Museum could provide services through existing independent institutions that would formally associate the Museum for this purpose. It is necessary to define that association as clearly as possible.

- ° Associated Institutions: independent cultural agencies which will maintain ownership of their collections of theatre history, but will be integrally and formally associated with the Canadian Theatre Museums Network.

ALTERNATE MODELS

Utilizing the definition of Centres, Branches and Associated Institutions advanced above, and recognizing the need for phasing, we may now proceed to consider alternate models for the Network. Before examining these alternatives concretely, however, it is useful to distinguish between facilities needed to provide visitors directly with services, and those that are not so directly related:

- ° Public Facilities: space, structures and equipment for functions for the Canadian Theatre Museums Network directly related to visitors, viz. display, audio-visual or live presentation, interactive presentations, interpretation, education, extension, publications, publicity, food services, sales, amenities and special events.
- ° Non-Public Facilities: space, structures and equipment for functions of the Canadian Theatre Museums Network not directly related to visitors, viz. collecting, storage, documentation, preservation, research, exhibit preparation, and the production and administration of both public and non-public programmes, including audio-visual recording and storage.

This distinction is useful because one alternative is to centralize the non-public facilities in one location - a "warehouse:"

- ° Warehouse: a Canadian Theatre Museums Network centre integrating all non-public Museum facilities, but without public functions.

We may now consider three broad options as alternative methods of Network development:

- ° Multi-Centre: The Network would eventually consist of a number of centres across Canada, each with some nation-wide functions, linked to a group of Associated Institutions; an advantage of this alternative is that of implementation, since it can begin with the agreements with existing agencies to become Associated Institutions, and commence at least some functions on behalf of the Network; then as time and budget allow, undoubtedly in coordination with federal and provincial grant programmes in various locations, centres would be built in each of Canada's five major regions.
- ° 1 or 2 Centres: Under this option the Network would begin with one or two centres in addition to the agreements with Associated Institutions (two centres would allow for the possibility of one centre for each official language group); subsequently, three or four branches could be built, as funding allows, to extend the Network on a regional basis.
- ° Warehouse: Under this option, in addition to signing agreements with Associated Institutions, the Museum Board would construct a warehouse for the non-public functions, and in a subsequent phase add branches to make the Museum's services public, again as funding allows.

Conceptual Approaches Toward Achieving Goal of
Canadian Theatre Museums Network

<u>OPTION</u>	<u>PHASE I</u>	<u>PHASE II</u>
Multi-Centre	Associated Institutions	Several (5-6) Centres
1 or 2 Centres	Associated Institutions plus 1 or 2 centres	Several (3-4) branches
No Centres (Only Warehouse)	Associated Institutions plus warehouse	Several (5) branches

COLLECTION POLICY

Field

The scope of the collecting field of the CTM extends and is limited to that performing art which relates stories primarily through the enactment of roles before a live audience in what is now Canada, from prehistoric times to the present.

Classes

In order of priority, the CTM shall acquire the following classes of collections:

- ° original three-dimensional artifacts of Canadian theatre history
- ° works of art relevant to Canadian theatre history
- ° tapes and other audio-visual documentation of Canadian theatre productions
- ° apparatus replicating original objects designed to model or demonstrate aspects of Canadian theatre history.

Lower priority classes shall be:

- ° those archival materials of value to Canadian Theatre history that are not at time of acquisition being collected by any existing archival institution;
- ° a limited number of duplicates of archival and library materials in collections elsewhere, retained in the CTM Network for reference purposes only.

Collecting Methods

The Museum shall pursue an active collection development programme utilizing some or all of the following methods:

- ° The Museum will undertake agreements to provide an archival service to theatres and performing companies, appointing a representative to review all their three-dimensional and/or two-dimensional materials after use, only if such agreements do not obstruct existing or pending arrangements with other archival agencies, especially those within the theatres' region.
- ° The Museum will accept donations and bequests on condition that the donors or estate executors sign donors' forms conveying absolute and irrevocable ownership to the Museum;
- ° The museum will apply for Category A designation under the Cultural Property Export & Import Act, and will offer receipts for tax deductions in keeping with the Act.
- ° The Museum will undertake to repatriate items of value to Canada's theatre heritage, with the assistance of the Cultural Property Board grants programme if and when the programme is available.
- ° The Museum will encourage prospective vendors to consider the advantages of tax deduction for donations as an alternative to sale, but will also maintain an acquisition fund in order to be able to purchase items for the collection from auctions, dealers or private sales.
- ° The Museum may from time to time sponsor archaeological digs (e.g. native sites) and industrial archaeology documentation surveys of theatre history sites;
- ° Will assemble a collection of oral history tapes, interviewing senior members of the Canadian theatre community before their knowledge is lost;

and will collect directly from individuals, companies and theatres both outstanding and representative items of contemporary Canadian theatre only within a strictly maintained annual quota.
- ° The Museum may consider long-term deposits from agencies willing to become Associated Institutions of the Network.
- ° The Museum may exchange items with other institutions in order to enrich its collections, and/or to enhance the preservation and interpretation of the objects, or to respect its mandate to return items to their region of origin if and when agencies capable of their preservation exist;

international exchanges with other museums must be for objects of relevance to Canadian theatre history or contemporary Canadian theatre activity in the country of exchange.

- ° The Museum shall undertake to develop as complete and representative a collection of tapes, film or other audio-visual documentation of significant Canadian theatrical productions as possible, through acquisition of existing tapes or film, and through taping of live productions;

and to this end shall negotiate agreements with theatres and unions concerned to produce tapes of quality adequate for educational and entertainment purposes, on condition that they be utilized only on Canadian Theatre Museums Network premises, after that production is no longer current;

such taping will respect the Copyright Act and any royalty provisions thereof, subject to the agreements with theatres and unions which the CTM will negotiate;

following on the negotiation of an agreement in principle with the unions, the Board of Directors at its annual meeting will appoint a committee of selection consisting of regional sub-committees, and shall give an annual quota of tapes to each sub-committee for their selection; as selections are made by the sub-committee for their selection; as selections are made by the sub-committees in each region, Museum Network staff will make arrangements for tapings with each individual theatre or company under a sub-agreement specific to that production.

RESPONSIBILITIES OF COLLECTING

The recommended collecting programme involves four areas of responsibility, consequent on the policies recommended above:

- ° an ethical responsibility
- ° delegation of the responsibility for collection management
- ° the responsibility to document the collections
- ° and the responsibility to preserve them.

In order to meet these responsibilities, Section 3.8 of the report details the following:

- ° Statement of Ethics
- ° Collections Management Policy
- ° Documentation Policy
- ° Security Policy
- ° Conservation Policy
- ° Restoration Policy

PUBLIC PROGRAMMES

There are three fundamental issues on which the public programmes of the proposed Network should be based:

- ° the unique role of the Network
- ° a communications strategy
- ° principles of access

The Canadian Theatre Museums Network has three unique aspects to its public programmes that differentiate it clearly from most other museums:

- ° its service to the theatre community, ranging from the preservation of three-dimensional objects and two-dimensional archival materials for theatres and performing companies, through its Information Centre coordinating data now available in many libraries, archives and other centres across Canada, to the documentation and preservation of the record of performances that would otherwise be lost, and even in possible international roles in relation to performances abroad, attendance at conferences and the like;
- ° its mission to enhance both quantitatively and qualitatively the audience for theatre in Canada, and thus the audience for the Museum as well;
- ° its determination to provide this service and accomplish this mission across Canada through regional centres or branches, and in cooperation with existing institutions.

Given this uniqueness, the principles of communications for the Theatre Museums Network must also be distinctive:

- ° "The Play's the Thing" to communicate; videotape, films, recordings, videodisc and related technologies are therefore a primary means of communication, not only at CTM Network facilities, but wherever these media may be shown.
- ° On the other hand, the "live" aspect of live theatre must remain prominent in the Museum's presentations; although this should not involve the presentation of actual productions (since this would conflict with the Museum's mandate by competing with existing theatres), the presence of live actors as interpreters of the Museum is essential to giving the Museum the unique character it deserves.
- ° Relevancy should characterize all Museum programmes, not only in relation to current theatre seasons, but also pertinent to issues of the day and controversies in the disciplines represented; historical exhibitions and other programmes should be approached for their communications themes in this context of contemporary relevance.
- ° All communications programmes - from animation programmes for children through in-house and traveling exhibitions to publications - must be prepared with specific objectives identified, and with the methods and timing of their evaluation projected, before they can be undertaken; this written proposal for each programme must make reference to the results of evaluations on previous relevant programmes as part of its rationale for the proposed project.

- ° Since the Canadian Theatre Museums Network is to be a national (if not a federal) institutions, it should undertake to provide all communications in both official languages.

Regarding access to the Museum's collection, the Network must provide for both physical and intellectual access.

Priority within the CTM Network should be given to intellectual access - through the computerized data centre and its local monitors, and through viewing and listening to tapes and films of productions, interviews and the like.

Physical access, although secondary to intellectual in this Museum, is also important, and will be of three kinds:

- ° "permanent" or long-range thematic or didactic exhibitions
- ° temporary exhibitions, particularly travelling shows that will circulate to Associated Institutions and throughout the Centres and Branches of the Network
- ° visual storage of a significant part of the collection, which can provide the opportunity for visitors to discover the range and depth of the collections (and therefore Canada's theatre heritage), in a format less expensive and quantitatively more efficient than thematic exhibitions.

Given these principles, there are three components of public programmes for the Theatre Museums:

- ° research
- ° display
- ° activities

These are detailed in Section 4.2 of the report.

MARKETS

Based on our research, we believe that theatre museums, like most other specialized museums in Canada and international theatre museums, will have limited market appeal and thus will not attract above average numbers of visitors in any selected location. Some locations would naturally provide better opportunities than others, given factors such as the resident population base, the extent to which the city attracts tourists and the types of tourists attracted, the extent to which there would be complementary and competitive facilities, etc.

The programming that would be offered would be as important as location to attendance. The more broad-based, participatory or hands-on, and involving the programming, the greater the likelihood of attracting visitors with more than a special interest in Canadian theatre history.

Boosting attendance at the theatre museum will be a factor not only in generating revenue, but also in providing the basis from which to initiate other theatre museum branches or centres and the capital and operating funding support that each would require.

The value or success of theatre museums, however, could not be measured by attendance alone. Clearly, if attendance were the only criterion for assessing museums, then there would be very few in existence. Proponents of theatre museums will have to emphasize their important museological role in preserving our theatrical past, the educational value to children, the development of greater appreciation for Canadian theatre history and the building of theatre consciousness that can only benefit Canada's theatre community.

FACILITY OPTIONS AND COSTS

Option I: Multi-Centre (5)

No capital cost in the first phase (since only the Associated Institutions are being organized), but the highest capital cost, all in the second phase (\$11.1 m. total), when the five centres are to be built. Also minimal initial operating costs (\$24,000 in the first phase), and the lowest final operating costs (\$450,000 total).

Option II: Two-Centres With Three Branches

The highest first-phase capital cost (\$5.6 m.), as the two centres are built, with reduced capital costs in the second (\$4.8 m.), when the three branches are being established. High initial operating costs (\$462,000) for the two centres, but mid-range total operating expense (\$570,000).

Option III: Warehouse With Five Branches

A relatively low first-phase capital cost (\$1.4 m.) to build the warehouse, with an \$8.0 m. capital cost for the five branches to follow. Highest operating costs, both in the first phase (\$471,000) and in total (\$651,000).

IMPLEMENTATION

Given the low initial operating costs and the non-existent capital costs, it is almost certain that the proposed Friends executive of the Canadian Theatre Museums will select Option I as the initial organization mode. This means that they will seek to sign agreements with existing agencies to become Associated Institutions, according to the definition and terms outlined in Chapter 2 of this report.

A standard agreement with Associated Institutions should therefore be drawn up, and the Friends' executive must be prepared to approach the

current collecting institutions - Dalhousie, Stratford, the Metropolitan Toronto Library, others listed as archives, libraries, museums and theatres with collections in this field - and convince them that the advantages of joining together in a Network are achievable; it would be useful if some of the Friends' executive were also on the boards of these institutions. An initial brochure of good quality addressed to these potential Associates will be needed, and the Network's first Director should be engaged to organize the first travelling exhibition, which should be offered to these founding Associated Institutions.

An alternative approach to hiring a Director would be to contract the planning, design and production of the initial travelling exhibition, which should introduce the concept of the Museum Network. The Exhibition Assistance Programme of National Museums of Canada has funding that can be granted for such exhibitions, especially on Canadian history subject matter, on condition that they tour through at least three regions of the country.

Once the initial agreements have been signed with even a few Associated Institutions, the Friends' executive should call the first annual meeting of the Canadian Theatre Museums Network, including the first meeting of the Council of Associated Institutions, as described in Chapter 2. At this time the Friends may become (constitutionally) the membership of the Network, and may elect and appoint the first Network Board, and its committees, including the selection committees to determine which productions are to be taped in each region. The existence of these regional sub-committees engaged in such an inevitably controversial exercise will ensure the continuing life of the new Network in the theatre community, and will give urgency to the negotiations with the unions for a general agreement to begin taping.

For the first year or two of its existence, the Network will therefore consist only of these Associated Institutions, with a single staff member (if that is all the funding raised) initiating services as he or she can - very likely another travelling exhibition, the first assembly of tapes and centralization of data sources, and - a high priority - negotiation of an agreement with the relevant unions to begin the taping of productions for the collection.

It is predictable that this degree of activity will result in the offer of the first artifacts and archival collections to the Network; it is therefore most important that the policies outlined in Chapter 3 be in place, and be followed, in order to avoid the acquisition of items that will later not be considered of museum quality. Nevertheless, the acquisition of collections - which should all be in the name of the Network - will require space, which may at first be found with one or another of the Associated Institutions, but will soon enough require the initial capital fund-raising.

It is at this point that the issue of which option to follow will be resolved; the decision will almost certainly be clarified by the response to the organizational efforts to date, not only on the part of the Associated Institutions and the theatre community as a whole, but also on the part of provincial and municipal governments. The Board and staff of the CTM will by this time have established the Network as a valuable service, and can present its space needs, following the outline of requirements in this plan, with capital costs updated to that year, to the federal, provincial, municipal and private sector sources relevant to that jurisdiction.

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THEATRE MUSEUM FEASIBILITY STUDY COMMITTEE

The Committee has now received the final report of Phase Two of the feasibility study conducted by Frank Wolman and Associates. It will make the following recommendations to the Executive at its meeting in Winnipeg in May:

1. That the Association affirm the establishment of the Friends of Canadian Theatre Museums and strike a committee to organize the solicitation of memberships, the drafting of a constitution, and work towards a formal incorporation with charitable status;
2. That the Theatre Museums Feasibility Study Committee be dissolved and that the Association allocate whatever funds are remaining to the organizing committee of the Friends.
3. That the Association continue to support and encourage the activities of the Friends and other related bodies in their efforts to establish the network of Canadian Theatre Museums as proposed in the Feasibility Study.

Ann Saddlemeyer
Chair

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Herbert Whittaker has prepared the following summary of the role and purpose of the Friends of Canadian Theatre Museums. All ACTH members are urged to make use of it in encouraging membership.

Friends of Canadian Theatre Museums is a grass-roots affiliation of the Association of Canadian Theatre History, which may be seen as an extension of that body's exploration of our Canadian past. ACTH, through a committee headed by Professor Ann Saddlemeyer, has commissioned the feasibility study from Frank Wolman Associates with the financial support of the Samuel and Saidye Bronfman Family Foundation and the Canadian Studies Program of the Department of the Secretary of State.

If the ACTH Executive accepts the report, it is the Friends of Canadian Theatre Museums who will begin the complicated multilateral implementation of the project. ACTH members are all eligible for the Friends, as was announced at the Montreal conference of ACTH in 1985, and are expected to lead in its campaign to enlist many theatre-lovers across the country.

We hope the Friends will embrace all those sympathetic to the development of theatre in Canada. So many staunch theatre-lovers have supported the stage over the decades that we are confident many of them will want to ensure our theatre's past and will share the widespread concern for its future.

It is in the recognition that today's theatre is deeply rooted in our past theatre, compounded of many contributions from many cultures, the pioneer work of many people and organizations, that we think the strength of the Canadian Theatre Museums Project lies. To recapture their achievement and make it vivid for further theatre-goers is our crusade. And we hope to counter the widely-held canard that Canada has no theatrical history of its own.

Friends of Canadian Theatre Museums can demonstrate that our concern is national when we move into the establishment of Canadian Theatre Museums from coast to coast, each capturing the theatre of its region, all kept in touch through travelling exhibits and linked by the most modern of computerized systems.

Herbert Whittaker
for The Friends of
Canadian Theatre Museums

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IN MEMORIAM

ANTHONY IBBOTSON (1941 - 1985)

Anthony Ibbotson, a member of the Association for Canadian Theatre History and Archivist at the National Arts Centre, passed away on September 18, 1985 after a brief illness. Born in Bulawayo, Zimbabwe, where his English father was a Methodist missionary, Mr. Ibbotson spent much of his youth in Europe. He received a B.A. from the University of London in 1961, and then took further studies in French at the universities of Dijon and Besançon, followed by a Postgraduate Certificate in Education from the University of Exeter in 1966. He moved to Canada in 1967 and received an M.A. in French from the University of Toronto in 1968. In 1972, he was awarded a Doctorate de l'Université de Paris (Sorbonne) with a "mention très honorable", the highest class given by the Université for a doctorate. The title of his thesis was "L'Image Publique de Festival d'Avignon, 1947-1971".

Mr. Ibbotson joined the Department of French Language and Literature at Queen's University in Kingston in 1968 and taught there until 1976. The following year he worked as Co-ordinator of the Second Language Training Section of the Royal Military College in the same city.

In 1977 he joined the staff of the National Arts Centre in Ottawa as assistant to Jean Herbiet, Artistic Director of French Theatre. Two years later he became the first Archivist at the NAC, and remained there until the position was abolished at the end of February, 1985. There had been no archivist at the NAC since its opening in 1969, so Mr. Ibbotson and his full-time assistant Diane Plouffe had the task of organizing records of all performances that had taken place there. They drew up a central index that listed every one of the approximately 800 events held each year, and preserved costume sketches, designs, programs, technical plans and set models of productions since the opening of the Arts Centre. Mr. Ibbotson took a special delight in mounting exhibitions of NAC productions, some of which were sent to London (England), Paris, Australia, New Zealand, Beirut, and Argentina. Students and other researchers who used the facilities of the NAC Archives found him a most affable, expert, and gracious guide.

Mr. Ibbotson combined other interests with his teaching and theatre research. During the 1976 Games of the XII Olympiad in Kingston, Ontario, he was an official English-French-English interpreter. He was a registered silversmith at the London Assay Office, and once served as Secretary of the Canadian Crafts Council. Besides contributing several articles to crafts magazines, he was a contributing editor of Where To Eat in Canada in 1978-79.

A member of the steering committee for the creation of a national theatre museum in Canada, he planned to give a paper entitled "The Need to Establish a Canadian Museum and Research Centre for the Performing Arts" at the 1983 meeting of ACTH. However, he expressed many of his ideas on the subject at the steering committee meetings in April and May of that year, and he decided, with typical professionalism, to address the Association instead on another topic -- "theatre museums in Europe and the United States, to see if any useful models existed for what we hope to establish in Canada". Those members at the Vancouver meeting will remember what a fascinating paper that was. Many will also remember his enthusiasm in showing them around the National Arts Centre during the 1982 meeting in Ottawa.

Mr. Ibbotson is survived by his mother, Mrs. E.M. Ibbotson, who came from Zimbabwe to be present at a Memorial Meeting for him at the Society of Friends Meeting House in Ottawa on September 24. The warm and moving tribute paid to him at the standing-room only meeting attested to the esteem and affection in which he was held by so many friends and co-workers in the performing arts, the crafts, and the academic community in Canada.

James Noonan
Carleton University

ARTHUR LISTER MURPHY

8 February 1906 - 9 November 1985

Each day people are born and people die. They have their exits and the entrances on the world stage, and when each final curtain falls, most are mourned by friends, relatives, and associates; a very few are mourned by more. On the death of Dr. Arthur Lister Murphy, this past November, all of Nova Scotia mourned the passing of a favourite son who had, indeed, played many parts, as surgeon, educator, writer, and driving force in the development of a regional theatre.

What made him so special that he touched the lives of so many? Born in Dominion, Cape Breton, he possessed that quality of a true Caper -- that love which leads a person to use his skills to help his neighbour. That he did. His surgical skills were ever available to all. Not only patients, but young doctors looked to him for encouragement and found compassion and knowledge.

He did not criticize the absence of opportunity but worked to create new opportunities. Realizing that Canadian plays needed an outlet for production, rather than just continuing his own successful career in radio and television writing, he chaired a Theatre Feasibility Study and became the Founding President and Director of the Neptune Theatre Foundation. His contribution did not stop there. He wrote scripts for the new Neptune theatre and his play The Sleeping Bag was the hit of the 1967 season.

But more important even than his own writing was his encouragement to young writers. After his retirement from the School of Medicine, he became the Professor in Playwriting at Dalhousie University, writers came to him for advice years after they had completed his course. The course was over, but the teaching went on, and Nova Scotian playwrights like Paul Ledoux and Chris Heide received his solid support as they established their careers here.

He died at the age of 79, leaving this world the output of several lifetimes. Most of all, he left to the people who have known him a spirit to exemplify life -- a spirit of unconditional, selfless, and truly inspiring love.

Patrick O'Neill

Mt. St. Vincent University

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ESME CRAMPTON
1926 - 1986

Canadian theatre has suffered a serious loss with the death of Esme Crampton on 26 March 1986. Teacher, actress, historian, critic and voice research specialist, since her arrival in Canada in 1954 Esme touched nearly every aspect of theatre and left it richer because of her zest for enquiry and concern for the greatest human potential both of voice and living.

Esme Crampton was born in England where she worked in theatre, ballet and stage management after training at the Central School of Speech and Drama, University of London. She was invited by Tyrone Guthrie to join the Stratford Festival as voice coach in 1954, remaining for two sessions. While working at Stratford, she also opened the Speech and Drama Centre in Toronto.

In 1960 she became the first director of the Manitoba Theatre Centre School and gave classes at the Royal Winnipeg Ballet. Her biography of Gweneth Lloyd became the basis for a 1979 CBC television documentary.

After working for some time in New Zealand, Esme returned to the stage in 1962, playing Miss Prism in Mike Nichols' Vancouver International Festival production of *The Importance of Being Earnest*. In 1964 she became speech consultant for the Faculty of Education at the University of Toronto, where she was a Senior Tutor at the time of her death. For the last ten years she was also voice teacher for the Graduate Centre for Study of Drama.

1964 saw the first of her publications, *A Handbook of the Theatre*, the first textbook on Canadian theatre to be published in England; it has since been reprinted six times. This was followed in 1966 by a monograph, *Actor or Actress, Drama Canada in 1972, Creative Drama, the Role of the Teacher*, also in 1972, and *Good Word, Well Spoken* in 1980, since reprinted. She published numerous articles for journals both in Canada and abroad and was much sought after as a teacher in Canada and the United States.

Recently Esme had been working with equipment that enabled students to see on screen the shape of the sounds they were producing, rather than relying on hearing alone. This research unique in the world, has attracted considerable international attention, and three years ago a committee was established by colleagues in the University and related fields, the Voice Development Research Program, to further and provide support for her work.

Like many others of all ages and varied interests, I had the privilege of studying voice with Esme and observing her remarkable research. As a pioneer explorer in the field of voice research she displayed creativity, determination, and extraordinary patience. As a teacher she possessed in addition the great gifts of compassion, empathy, laughter and flexibility. We mourn the passing of a generous spirit, and celebrate the richness of her example.

Ann Saddlemeyer
Graduate Centre for the Study of Drama

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ESME CRAMPTON 1926 - 1986

In recognition of Esme's outstanding work in the arts of voice, theatre and education, a fund has been established in her name to further research and training in the voice.

Friends who would care to contribute please make cheques to: "University of Toronto - Esme Crampton Voice Research and Scholarship Fund," and mail to: The Voice Development Research Program, Graduate Centre for Study of Drama, 214 College Street, Toronto, Ontario M5T 2Z9, with address to which tax deductible receipt should be sent.

ARTICLE

The following paper was delivered by Ann Saddlemyer last year at the ITI Jeu critics' symposium and is reprinted here for the benefit of the ACTH/AHTC membership.

"The Three Stages of History"

Theatre historians in Canada are all too familiar with the advice offered by a nineteenth-century recipe for rabbit stew - "First, catch your hare". It is hardly necessary for me to repeat comments to this special audience concerning the ephemeral aspect of theatre -- from the fleeting nature of the performance itself, different with each enactment, to the tickets (torn in half at the door, scrunched in pockets or handbags), the programmes (scuffed underfoot or casually tossed in the back seat of the car), posters (torn by wind and rain until pasted over by notices of the next production).

Just as significant for us to realize, however, is that what remains behind is retained as haphazardly as the other is destroyed -- playtexts, most likely; promptbooks, if we are lucky to have dramaturges about; individual songs bereft of context more often than the entire musical score; and the paraphernalia of the publicity office -- engravings or photos, postcards (frequently studio rather than stage-set), press releases with all their optimism, advertisements with all their urgency. Rarely does a theatre company have the resources or energy to maintain complete records of stage and costume designs, accounts, recording, tapes or films; and who has the space to store properties, costumes, sets? Even the buildings perish or, if spared the wreckers' ball, are renovated until no physical record remains of the original theatrical space. We are left with reminiscences, either burnished with age and affection until memory has completely refined and refinished the original experience (we have all read actors' and directors' memoirs); or correspondence -- at least in the era before telephones; the occasional government document; and the critic's assessment -- if critic there was to record a unique impression.

How, then, to catch this elusive animal, the theatrical experience? Or, to alter the meat pie analogy slightly (I am a vegetarian), what can we

do to taste, once again, a meal long since digested and eliminated? (It was the Irish dramatist John Millington Synge who reminded us that we go to the theatre not as to a chemist's, but to a dinner "where the food we need is taken with pleasure and excitement".) How to make that excitement live again, to capture that original pleasure?

The simple answer is, of course, that we cannot -- not just the taste, but the smell, the feel, the wholeness of a live performance can never be experienced again as it once was. What theatre historians can do, and must, is to re-collect and preserve those elated collective moments which are a nation's (or a community's) search for and indulgence in the most public of arts. If we are fortunate enough to find a sufficient amount of variable material to acknowledge and annotate that passing record, and imaginative enough to recognize its fragile glory, we just might be able to recreate a sense of that experience. If we have the poet's or novelist's genius and the theatre historian's appreciation of detail, we might on rare occasions provide a new stimulating experience. Robertson Davies achieves this with his Deptford trilogy, notably in The World of Wonders). But that is a rare combination of special talents.

But before talking about the required skills, what kind of animal is the theatre history of a community? Are we speaking of the production of indigenous plays only? Of plays from other nations performed by local actors? Of visiting touring companies merely passing through with troupe and equipment? Or truly indigeneous peoples whose rituals bind the community in both spiritual and secular enjoyment? When we speak of cultural models, which do we choose as representing our roots? These are only some of the questions facing the Canadian theatre historian. Add to that the abiding critical obsession with distinctions -- between amateur and professional; between theatre, paratheatre and anti-theatre; between regional, national and international -- and there is little wonder that here in Canada we are still struggling not only to devise the recipe but to determine the ingredients.

Long before the first settlers came from Europe (and possibly Asia), the inhabitants of this land were enjoying games and ritual performances. David Gardner reminds us that the first record so far discovered of visiting theatre is an event of four hundred and two years ago, when Sir Humphrey Gilbert took his expedition to Newfoundland equipped with "toys... hobby horse, and Maylike conceits to delight the savage people". Ever since 1583, we have sought entertainment and delight from live performances, whether introduced by officers of the fleet and garrisons (who frequently helped build our first permanent theatres), the church (Jesuits of 17th century Quebec introduced classics to their students and morality plays to the Indians), travelling players (who came on foot or by horseback into the mining camps of the west and the garrisons of eastern and central Canada even before the railway network encouraged a chain of local so-called opera houses), lecturers (one travelled to Fort York in the early 19th century with his famous leained pig), a host of phrenologists, ventriloquists, poets, and, of course, local amateurs.

While still enjoying many visiting artists, the twentieth century has seen

a proliferation in this country of indigenous performers and professional companies; many companies have their own buildings, many more do not, and a glance at the entertainment pages of any local newspaper assures us that semi-professional, educational, and amateur theatre continues to thrive also. During the nineteenth century, it was boasted that Toronto and Montreal audiences could see new plays within four months of their opening in London or Paris, frequently with the same actors. Today we sometimes see productions before they open in New York or Paris or London, and most international successes will be accessible somewhere within the same season.

Nor are we any longer dependent on imported plays, anymore than we are on visiting actors and companies. An index to published plays in English alone (published in 1980 and already out of date) lists approximately 2500 titles; other sources claim that at least 8000 scripts exist for the period before our present activity of the last 40 years. Granted that some of the early plays, especially before the twentieth century, were intended for the drawing room and study rather than for the playhouse -- such as dramatized dialogues and political satires; poetic dramas of an epic nature and frequently with epic-sized casts -- many more were intended for production, and indeed received it. When we add radio and television dramas which have been erased, revue sketches never recorded, musical comedies, operettas (the first performed in Montreal in 1790) cabaret performances, supper entertainments, dramatic monologues, we are presented with an image of country which cannot keep its pens and word processors quiet, nor its children off the stage.

Given such a harvest, how to describe, what to document, when to analyse and, most important of all, where to begin? Theatre history in Canada is a comparatively young though fast-growing discipline. The stock-taking process has not yet been adequately completed, despite the heroic activities of individuals across the country who are calendaring performances year by year and day by day, tracking the touring circuits of thousands of performers, retrieving lost scripts, threading the histories of individual regions and communities, compiling bibliographies of the past while desperately attempting to collect, collate and preserve the records of the present. Methodologies must be devised, standards of selection and presentation established, and basic historical assumptions questioned.

But stock-taking, the simple accumulation of facts, is only the first primitive phase, necessary and ongoing though it may be. The next and even more essential phase is the analysis, where imagination breathes fresh life into dusty precision. And this is the stage theatre history in Canada has now reached. We must learn to people the world we are slowly uncovering, to re-present with sympathy, understanding and our own critical taste the tastes and styles of an earlier society, to re-discover the context of performance in an effort to comprehend (and thereby recapture) that precious relationship between audience and action. This is where the critic joins the historian, where each must help the other.

Frequently, what is finally left of this fleeting magic of theatre in performance is the text: everything else disappears in time, no matter how clever the conservationist, no matter how rich the archival resources. That text may not be a finished script, it may be a physical or vaudeville routine, a nonsensical patter, a music-hall song-and-dance, a monologue. And so I would like to include among the theatre historians of the second phase the textual editor, who must try in being true to the author to keep constantly in mind the performer, the production, and the audience.

The training required for these two phases can be summarized in two words -- time and vision. Physical time in the hours of shifting, weighting contradictions, calendaring, searching through old records and newspapers; but also time-sense, the feeling for history and the relationships between performer and audience, social norms and expectations, physical surroundings and technical possibilities. As for vision -- good eyesight of course, for hours at the microfilm reader! but vision also in the abstract, allowing the eye to wander to other columns in the newspaper, and the mind's eye to recapture through imagination what it must have been like to have been there. Such training crosses disciplines, and in this young branch of artistic history, scholars trained in other areas bring their expertise and fresh insight (vision again) along with their experience.

I have spoken of two phases, the gathering of data and the critical analysis in order to understand the past while studying the present. There is a third phase yet to come in Canada, and that is the bringing together of the documentary evidence, the analytical re-creation and assessment, in an appropriate environment. Or rather a combination of environments -- for we will always require the bibliographical and the biographical, the descriptive and archival. What we also need is the three-dimensional space in which to place these together with the finished project, the historical moment buttressed by detail, surrounded by the relics of production (the costumes, models, properties, posters), inviting the present-day public to enter imaginatively into the magic of the past. This space, or rather these spaces, will most richly reflect that magic if rooted in a sense of place, the region or territory in which the theatrical experience first flourished. It will take different forms, depending on the nature of the theatre in different communities, and thus continue to enrich the theatre of the present.

But in Canada we have no performing arts museum. There are advances -- the Association for Canadian Theatre History is conducting a feasibility study, the government in Quebec has offered some encouragement to Quebec scholars; there have also been many setbacks -- the National Arts Centre recently eliminated the position of archivist, a recent issue of Jeu published an open letter protesting serious cutbacks in federal funding for the arts. But if the arts or the theatre are to be preserved and cherished -- and why are we all here if we do not believe in them? -- then all three phases must finally be achieved, so that critic, scholar and museologist may at last meet with the public and the artist to

continue to make theatre history.

Ann Saddlemeyer
University of Toronto

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ARCHIVAL NOTES Newfoundland Performing Arts Archive

The Newfoundland Performing Arts Archive Project, undertaken by Memorial University in March 1983, represents a modest but growing collection of valuable theatre history documents. The largest single acquisition to date has been material from CODCO. Andy Jones, former CODCO member, has been hired to draft authoritative scripts, transmit audiotapes and produce videocassette dubs from original films and videotapes. The Archive also holds scripts of productions by the Mummers Troupe, the Newfoundland Travelling Theatre, Rising Tide, and Sheila's Brush. The CBC Radio series "The Newfie Bullet", a collection of skits from Corner Brook's annual "Home Brew" productions, material on the founding and early productions in the 1940's of the St. John's Players, and a collection of original manuscripts by local playwrights such as Grace Butt, Tom Cahill, Percy Jones, Helen Porter and Gordon Pinsent are part of the holdings. Currently, a collection of theatre posters, programmes and reviews is being compiled.

Denyse Lynde
Memorial University

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Calgary

Archival Material for both Alberta Theatre Projects and Theatre Calgary are now in the Glenbow Museum. Contact Doug Cass, Assistant Chief Archivist, Glenbow Museum, 130-9th Avenue, S.E., Calgary, Alberta T2G 0P3.

Randee Loucks
Theatre Calgary

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Metropolitan Toronto Library Theatre Department

Cara Hartwell Collection

Correspondence, autographs and photographs collected by Miss Cara Hartwell of Toronto. Includes letters from many famous personalities in the arts world, actors, playwrights, authors, opera singers, dancers and film directors. Also includes photographs, many autographed, of music personalities, a series of autograph books, and a collection of

autographed cards. Among the correspondence are letters from W. Somerset Maugham from 1935 to 1955, several mentioning his tastes in literature and commenting on some of his own books and plans for books. There is also a series of letters from dancer Ted Shawn relating interesting anecdotes about his experiences with motion pictures and with astrology. Especially informative is correspondence from other film fans describing visits to retired movie stars and giving biographical details and "what ever happed to" information on stars of the silent film era.

Over the years, Miss Hartwell has made many generous gifts to the Theatre Department. Her donations of photographs and film stills formed the basis of the department's photograph collection. The photos of actors and dancers from this most recent gift have been interfiled with this larger collection. Her gifts of books, recordings and such film fan periodicals as Photoplay have also been added to the general collection.

Derrick Thomas C. (1895-1984)

Original artwork (gouache on board) for Armegeddon produced by Martin Harvey at the New Theatre, June 1-12, 1915. Poster shows Nine de Silva as the spirit of Joan of Arc, standing in a shaft of light, while Martin Harvey as Satan kneels in chains before her.

Town, Harold (1924-)

1 silkscreen poster, Jane Mallett Theatre with sketches of Jane Mallett in four of her comic roles. From a limited edition of 200, signed and numbered by the artist and produced to raise funds towards refurbishing of the theatre, 1985.

Heather McCallum

* * * * *

NOTES

Robert G. Lawrence, Department of English, University of Victoria, Victoria, B.C., V8W 2Y2, is studying British and other stock companies in Toronto, c. 1921 - 1934. They include the companies of Cameron Matthews, Charles Hampden, Hugh Buckler, Vaughan Glaser, John Mood, the Maurice British Players, the English Players, the Comedy Players, the Empire Theatre Company, and others. He has made use of the archives of Roberts Library and Metro Toronto Library and has read Saturday Night and the Globe and Mail; yet information about these actor-managers and their companies is scanty. He would welcome any leads or facts.

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NOTES AND QUERIES

Audio Visual Aids

A list of all audio-visual material available nationally as a teaching aid in theatre/drama is being compiled. If you hold or know of the location of any material, please write to D. Lynde, Department of English, Memorial University, St. John's, Newfoundland, A1C 5B7, and indicate nature, (subject and type i.e., 1/2" tape, etc.) procedures for obtaining copy and cost if applicable. Your assistance in this matter would be appreciated.

Denyse Lynde
Memorial University

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CANSCAIP

The Canadian Society of Children's Authors, Illustrators and Performers has the following aims:

- ° To make the public aware that there is a lively group of children's writers, illustrators and performers in Canada, producing a considerable body of children's literature.
- ° To promote the growth of children's literature by establishing rapport with teachers, librarians and children.

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- ° To provide a meeting place for members of FRIENDS of CANSCAIP.
- ° To establish a channel of communication between publishers and CANSCAIP members for their mutual benefit.
- ° To publish a quarterly newsletter for distribution to the members, FRIENDS, library associations, school boards, publishers and other.
- ° To encourage the development of new writers, illustrators and performers.
- ° To publicize our members and their works.
- ° To promote English-French and French-English translation of our members' works.

The Society list the following publications:

- ° CANSCAIP NEWS, a quarterly bulletin with profiles of our members, new items, market reports. Subscription: \$15.00 per year.
- ° MEMBERSHIP DIRECTORY - Complete biographies and professional credentials of all our members. 1985 edition: \$8.00 (this includes \$2.00 postage)
- ° VISITS AND WORKSHOPS LIST - with names, addresses and telephone numbers of members available for visits to libraries and schools. Price: \$1.50.
- ° LIST OF MEMBERS' BOOKS - An annotated list, with genre and age level, of our members' books, records and other material. Price: \$4.00.

For more information contact: CANSCAIP, P.O. Box 280, Station L, Toronto, Ontario M6E 4Z2.

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ACTH/AHTC NEWS

A few months ago, the editor heard a theatre had been named after our own Joyce Doolittle! Curious, she wrote to Joyce and asked for the explanation which follows:

"I found the building in 1971 -- an abandoned and derelict water pumping station, built in 1910. A steel framed-addition had been added later and was full of old neon signs, many broken, and evidence of occupancy by vagrants. In 1972, the City of Calgary granted a dollar-a-year lease on the building to the Calgary Youth Drama Society, a group we formed in order to organize grant applications and lobbying to City Hall. I saw the demolition order with my own eyes. With the great help of Alberta Culture, through a series of matching grant incentive plans throughout the seventies, the building was gradually upgraded to its present status. Federal assistance, in the form of Opportunities for Youth grants, and an unexpected grant from the Gulbaikian Foundation of England also helped, as did hundreds of supporters and volunteers.

"When Victor Mitchell retired from Department of Drama at the University of Calgary and moved to Victoria, the Calgary Youth Drama Association decided to name the Shed Theatre for him, because of his great support, as president of the society, during two sets of elaborate renovations and improvements. At the same time, it was decided to dedicate the Pumproom to me, as finder and founder.

"The inscription for the Victor Mitchell Theatre reads: "LET THE PLAY BEGIN". The inscription outside the Joyce Doolittle Theatre reads: "SOMETIMES I BELIEVE AS MANY AS SIX IMPOSSIBLE THINGS BEFORE BREAKFAST."

"The two theatre spaces have been first homes to Calgary companies like the Loose Moose and Storybook Theatre. Primarily intended as a low rental space for amateurs and emerging young professionals, the theatres have also housed musical events, a tropical fish show and weddings."

Joyce Doolittle
University of Calgary

* * * * *

James Noonan (Carleton) has been awarded the Jules and Gabrielle Léger Fellowship for 1986. This will enable him to continue his research on Culture and Rideau Hall, with some emphasis on the private theatricals there in the nineteenth century. He also served as a consultant on the production of Betty Lambert's play, *Jennie's Story*, directed by Bill Glasco, which was presented at the National Arts Centre in Ottawa from February 20 to March 8.

The following article is reprinted from the Ottawa Citizen, 14 Feb 1986.

Professor Awarded Léger Fellowship

James Noonan, a Carleton University English Professor, has been awarded the prestigious Léger fellowship in 1986 for his studies on the function of the Crown and governor general in a parliamentary democracy.

The \$25,000 fellowship, established by the federal government in 1979 to honour former governor general Jules Léger and his wife, Gabrielle, is awarded by the Social Sciences and Humanities Research Council.

The council is a federal agency that supports Canadian research and scholarship in the social sciences and humanities. This year, the council has awarded \$55 million in scholarships and fellowships.

Noonan's award, which includes a \$20,000 fellowship and \$5,000 for research and travel, will allow him to study the involvement of governors-general in Canada's cultural life, particularly from Confederation to the early 1900s, the council said Thursday in a prepared statement.

* * * * *

NO THOUGHT OF LEISURELY RETIREMENT FOR WRITER-BROADCASTER PAUL O'NEILL

With no thought of easing into a leisurely retirement, Newfoundland writer and broadcaster Paul O'Neill has retired from his position as executive producer, Radio Arts and General Programming, with CBC St. John's.

O'Neill's career with the corporation began in 1954, and colleagues and friends honored him Thursday at a small reception in the CBC Radio Building on Duckworth Street.

Since joining the CBC, O'Neill has held positions as producer, executive producer and regional supervisor of arts, youth, children's, education, religion and drama programs. A published author and poet, he has written of the province's history and, especially, of St. John's.

In his youth, O'Neill plied the actor's trade - treading the boards in summer stock and theatrical companies in the United States and appearing in film and television productions during the latter medium's "golden age" in the early 1950s.

As producer of the influential School Broadcasts, O'Neill filled a vacuum in Newfoundland schools when unqualified teachers often ruled the classroom. He organized the first Newfoundland School Telecasts, supervising production of six programs each week when the CBC produced television for schools.

O'Neill brought weekly radio drama into the regional network's schedule. One of his innovations, Terra Nova Theatre, embraced the talents of such local playwrights and authors as Michael Cook, Tom Cahill and Cassie Brown.

With the help of co-worker Malcolm McLaren, O'Neill built a lasting contribution to the corporation with the establishment of the CBC Radio Archives and radio museum in St. John's.

O'Neill told co-workers he had enjoyed their company through the years and recounted anecdotes of his more amusing experiences at CBC. He assured co-workers he was not wholly severing ties to the corporation.

"Remember, "I'm not dead, I'm just away," said O'Neill.

He told the Evening Telegram he leaves the CBC with conflicting emotions - sad to leave a "family" of nearly 33 years, but pleased to have more time to write, edit and travel without the constraints of corporation demands.

Reprinted from the Evening Telegram,
4 February, 1986.

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CONFERENCES

International Conference
Theatre and Television
1-7 September 1986, Hilversum, the Netherlands

The University Commission of the International Federation for Theatre Research (I.F.T.R.) and the Dutch Broadcasting Corporation (NOS) are organizing an International Conference from September 1-7, 1986, in Hilversum, The Netherlands, with the theme Theatre and Television.

The object of the conference is to bring together theatre theoreticians and theatre makers, media experts and those working in the field of television, in order to exchange ideas and experiences. Furthermore, a number of relevant problems regarding both practitioners and theoreticians will be discussed and illustrated by video viewings.

For further information, contact:

Dr. R.L. Erenstein
Instituut voor Theaterwetenschap
Universiteit van Amsterdam
Nieuwe Doelenstraat 16
1012 CP Amsterdam
The Netherlands
Telephone: 31-(0)20-5252289, 5252287

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BEAUX GESTES '86

An International Festival and Symposium of Mime, Clown and Movement Theatre

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The Symposium will feature world-class instructors, and will serve as a major educational, artistic and cultural exchange. The emphasis of the Symposium will be on active participation. Workshops will be offered for people with different levels of expertise.

The site selected for the Beaux Gestes '86 Symposium is the scenic University of British Columbia, which is renowned for its museums, gardens and extensive leisure and recreational facilities. Local transit makes Vancouver's downtown cosmopolitan shops, restaurants and night life easily accessible.

In addition, Vancouver is host city to EXPO 86, a World Exposition on Transportation and Communication.

For further information, write to:

280 E. Cordova St., Vancouver, B.C.
Canada V6A 1L3, Telephone: (604) 687-3811.

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American Society for Theatre Research
Call for Papers: ASTR/TLA Annual Meeting
Charleston, South Carolina, November 20-23, 1986

TOPIC: Historic Theatres

LENGTH: Fifteen minutes maximum

ELIGIBILITY: Open only to members in good standing of the American Society for Theatre Research or the Theatre Library Association

DEADLINE: May 1, 1986

The term "Historic Theatres" should be construed broadly, following the taxinomial classification of "performance places" in the International Bibliography of Theatre. Papers concerning theatre groups closely associated with a particular theatre may also be considered.

Proposals and papers (both by a 250-word abstract) should be sent to the Program Chair:

Professor Carol J. Carlisle
Department of English
University of South Carolina
Columbia, SC 29208

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John Ball
Scarborough College

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REVIEWS

Look at the Record: An Album of Toronto's Lyric Theatres 1825-1984

Compiled and Annotated by Joan Parkhill Baillie With an Introduction by William Kilbourn Mosaic Press \$39.95 300 Pages with 500 Photographs.

Did you know that when the Eaton Auditorium opened in 1931 the first concert was given by the celebrated Wagnerian soprano Florence Austral and a young Torontonian -- Ernest MacMillan? You may know that the Metropolitan Opera performed regularly from 1952 to 1960 at Maple Leaf Gardens, but were you aware that other companies mounted fully staged productions at Massey Hall, the Coliseum at the C.N.E. and, on one occasion, at the Royal York Hotel? That Marilyn Horne, now recognized as one of the great singers of our time, first appeared with the Canadian Opera Company in 1964, several years before her acclaimed Met debut?

This information is not to be found in Trivial Pursuit or in the new theatrical board-game "Box Office" nor do you have to go searching through old newspapers or programs to find it. Joan Parkhill Baillie, the archivist of the Canadian Opera Company has done the job for you, and the result is a handsome, fascinating volume that should stir up a few memories for Toronto opera-lovers.

Look at the Record is a lavishly illustrated history of opera in Toronto, a history that is surprisingly long and varied. The city has experienced every type of operatic performance in every type of performance facility, from the open air to makeshift stages in sports and livestock arenas to the more conventional concert platforms and theatres. As the book amply indicates, opera has by no means been limited to the work of the Canadian Opera Company and the University of Toronto but has been alive in the city from the early nineteenth century when performances were held in Mr. Frank's Assembly Rooms. The repertoire ranges from the familiar Verdi, Puccini, and the operettas - does no one ever tire of Die Fledermaus and The Merry Widow? -- to the much less familiar, Hugh the Drover by Vaughan Williams, for example, to the forgotten and vanished, "Colman's Justly Admired Opera of The Mountaineers or Love and Madness".

Whenever the C.O.C. gets its new home, it will certainly not be the first "opera house" in Toronto. The years 1874-1886 saw the construction of no less than four opera houses; two of these, the Holman Opera House and the Toronto Opera House, were created from skating rinks. In retrospect then Maple Leaf Gardens is not such an unusual choice for music performances but in fact belongs to a Toronto tradition of "opera on ice". The most glamorous of the four was perhaps the Grand Opera House which survived for fifty-two years; although it fell victim to fire five years after it opened, a major theatre hazard in that period, it was rebuilt in fifty-one days! Many of the most famous singers and actors of the day appeared there: Minnie Hauk, Emma Albani, Marcella Sembrich, Edouard De Reske, Emma Calve, Sarah Bernhardt, Irving and Ellen Terry, Modjeska, and Beerbohm Tree, among others. Even the management retains an aura of glamour and mystery because it was from the Grand that theatrical magnate Ambrose Small disappeared in 1920, never to be seen again.

The layout for each entry includes a photograph or print of the facility, a record of appearances and performances, and a sampling of program notes, advertisements, reviews, and photographs of artists, conductors, and

distinguished patrons. A striking feature is the inclusion of a contemporary street map which pinpoints each location -- a vivid indication of the evolving face of Toronto. Some of the newspaper articles give a glimpse of the state of music criticism in the past which is, to say the least, sometimes eye-opening. A prime example is the commentary of Augustus Bridle in the *Star* of March 1938 on a performance of Lucia di Lammermoor. He writes:

It (the opera) will soon be dead here where it never really lived. The composer, a Scot, Izzett, changed his name in Italy to Donizetti. He has read Scott's novels. The sombre, sadistic tragedy of Lammermoor entranced him. He got an Italian to write a libretto for his music. And yesterday, it was done as well as could be expected by a light-opera troupe who have a grand time with comedies, but rather fall to pieces on parts of grand opera.

For the most part, however, the clippings reveal a fairly high degree of musical knowledge and critical awareness.

Each page of Look at the Record indicates diligent and careful research, as well as abiding fascination with and affection for Toronto's theatrical history. It provides a much-needed sense of continuity and tradition in the city's cultural life. This book is sure to be useful to the theatre historian and both entertaining and instructive for the casual reader. Appendices at the back plot on comparative charts the lives of the various facilities, the number of performances each year, and relative popularity of composers and works.

David Gates
University of Western Ontario

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REVIEW OF THE "BOX OFFICE" GAME

The only way to review a game is to play it! After many frustrating minutes of trying to learn the rules, we decided to play -- practice made theory understandable. The object of this board-game is money, not art. one must acquire enough artists, plays, directors, etc., to produce a play. Actors named "Enjen Ewe", designers named "Trompe Loy", and plays titled *Waiting for Bardot* by Emmanuel Bucket - "Set on the ice floes of Newfoundland during the annual seal hunt, this courageous play examines the true motivations of several demonstrators" -- all serve to make the game quite amusing. As one player remarked, "Surely we could use more puns!" Our major disappointment was that one of us won by a throw of the dice, thereby winning the bank interest collected in the middle of the board. This simply doesn't happen in real life! We know, we know -- art and life! But this ending gave the effect of little or no closure, no

catharsis, no terror, no pity -- the action was brutally truncated! We often thought not enough was ventured but believe that the game could be adapted somewhat as you become for familiar with it. It is a pity legal problems get in the way of using real names. Imagine hiring a director, R.P., and losing two million dollars -- that's a big venture! This aside, the game was fun and the profits go to the Professional Association of Canadian Theatres (PACT) and the Canadian Actors' Equity Association, two very important features. Order forms are available at better theatres across the country!

Kathleen Fraser, David Gates, Richard Green, and John Lingard
University of Western Ontario

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ASSOCIATION FOR CANADIAN THEATRE HISTORY Annual Conference Schedule 1986

All plenary sessions will be held in the Black Hole Theatre, University College, 139-F.

Monday, May 26

7:30 p.m. - 10:00 p.m. Executive Committee Meeting
Room 379, University College

Tuesday, May 27

9:00 a.m. Welcome from the President

9:15 a.m. - 10:30 a.m. History of Dance in Canada
Chair: Denis Salter
Mary Jane Warner: "Dance Training in Victorian Toronto"

Appearances: 1910-1924" Norma Sue Fisher-Stitt: "Anna Pavlova's Toronto
Appearances: 1910-1924"

Kathryn Noxon: "Jean Freeman Davis: Nineteenth-Century Canadian Dancing Master"

Tsiporah Lipton: "Grandstand Spectacles: An
Based on the Archives of the
Canadian National Exhibition"

10:30 a.m. - 10:45 a.m. Coffee Break

10:45 a.m. - 12:00 Canadian Scripts and Influences
Chair: Chris Johnson

Denyse Lynde: "Gayden Chronicles: The Script,
the Revision, the Response"

Jerry Wasserman: "After the Rebellious Stage:
Canadian Theatre Since 1977"

12:00 - 1:15 pm

Lunch

1:15 p.m. - 3:15 p.m.

Canadian Theatres and Cities

Chair: Richard Plant

Léa V. Usin: "The National Arts Centre as a
Local Presence"

Anton Wagner: "Infinite Variety or a Canadian
'National' Theatre: Roly Young and
"The Toronto Civic Theatre
(1945-49)"

Sri Ram V. Bakshi: "The Phoenix Theatre of
Toronto"

3:15 p.m. - 3:30 p.m.

Coffee Break

3:30 p.m. - 4:30 p.m.

Radio Drama

Chair: Jonathan Rittenhouse

John Douglas: "CBC Radio: 50 Years of National
Theatre"

Wednesday May 28

9:00 a.m. - 10:45 a.m.

Western Canadian Theatre: The Amateur Founders

Chair Carol Budnick

C.J. Skinner: "The Actors Excelled their
Efforts..." Amateur Theatricals
in a Small Prairie Town,
1888-1900.

Erin Graham: "Dramatic Posing and Tableaux
Vivants: Two forms of theatrical
expression as practiced in
Lethbridge, Alberta prior to 1900"

Moira Day: "Elizabeth Sterling Haynes: In New
Brunswick"

10:45 a.m. - 11:00 a.m. Coffee break

11:00 a.m. - 12:15 a.m.

The West and the Rest

Chair: Ann Saddlemeyer

Denis Johnston: "NWDT: 'A Special Glory'"

Keith Turnbull: Response.

- 12:15 p.m. - 13:00 p.m. Lunch/Journal Meeting
Private dining room, University College
- 1:30 p.m.- 3:30 p.m. Western Canadian Theatre: Professional Pioneers
Chair: Naomi Levine
- Reg Skene: "C.P. Walker and the Business of Theatre"
James Hoffman: "Sydney Risk and the Everyman Theatre"
- 3:00 p.m. - 3:15 p.m. Coffee break
- 3:15 p.m. - 4:45 Round Table: Cultural and Commercial Theatre in Winnipeg
Chair: Robert Enright:
- Colin Jackson: "Prairie Theatre Exchange"
Linda Moore: "Manitoba Theatre Centre"
Jack Shapira: "Rainbow Stage"
Craig Walls: "Agassiz Productions"
Jack Timlock: "Stage West Theatre"
- 7:30 p.m. - Banquet - Ramada Inn 1824 Pembina Highway

Thursday, 29 May

- 9:00 a.m. - 10:15 a.m. Canadian Theatre: Old and New
Chair: Kathleen Fraser
- Patrick O'Neill: Theatre in Canadian Waters
Alan Somerset : W(h)ither Stratford?
- 10:15 a.m. - 10:30 a.m. Coffee break
- 10:30 a.m. --11:45 a.m. de théâtre en française (Dans l'Est et Dans l'Ouest)
President: Annette Saint-Pierre
- Pierre Gerin : Poulutor et l'operation Méduse"
Ian C. Neilson: "Un Peuple à la recherche d'un Miroir, un théâtre à la recherche d'une formation

- 11:45 a.m. - 1:00 p.m. Lunch
- 1:00 p.m. - 2:30 p.m. Table ronde: joue en français dans l'Ouest
 President: Ginette Caza
- Participants: Rejean Poirier, Nicole Laurendeau,
 Irène Mahé, Pierre Bokor
- 2:30 p.m. - 2:45 p.m. Coffee break
- 2:45 p.m. - 4:45 p.m. Annual General Meeting in the Black Hole Theatre
 University College
- 4:45 p.m. - 7 p.m. Dinner Break
- 7:00 p.m. - 10:00 p.m. Executive Committee Meeting, Room 379, University
 College

PAPER SUMMARIES

"Dance Training in Victorian Toronto"

Dance instruction evolved in several stages during the nineteenth century, from informal training within the family, to general training provided by educational academies, and finally to the emergence of dancing schools run by specialists such as Augustin Noverre. Although the types and quality of instruction varied considerably, dance teachers made a valuable contribution to both the social and cultural life of Victorian Toronto.

Mary Jane Warner
 York University

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Theatrical Dance in Early-Twentieth Century Toronto"

In this paper, the reviews written by Hector Charlesworth and Edwin R. Parkhurst, of Saturday Night and the Toronto Globe respectively, are employed as sources of information through which to chronicle the appearances of various dance artists. The tours of Anna Pavlova, the famous Russian ballerina who performed in Toronto on ten occasions between 1910 and 1924, receive particular attention. In addition to documenting where, what and with whom she performed, the status of dance in early-twentieth-century Toronto is explored.

Norma Sue Fisher-Stitt
 York University

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"JOHN FREEMAN DAVIS"

John Freeman Davis (1835-1916) holds a unique place in the annals of Canadian dance and music. Born in Oakville, Ontario, Davis moved to Toronto in 1955 and taught social dance from the 1870's until his death. In 1878, he published one of the earliest Canadian dance books entitled, The Modern Dance Tutor.

Kathryn Moxon
York University

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"GRANDSTAND SPECTACLES"

This paper is about two grandstand spectacles; it is an investigation based on the archives of the Canadian National Exhibition in Toronto. The two spectacles are "The Great Jubilee Procession", from 1897 and "Utopia", from 1939. My objective was to search for dance history within the context of the Canadian National Exhibition.

Tsiporah Lipton
York University

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"Gayden Chronicles: The script, the revisions, the responses"

This paper examines the production history and the development of Cook's play from early draft to final publication. The responses, substantiated by the revisions which characterize each production, to Cook's work in the United States, compared with those from western, central and the playwright's own province, are revealing. The reason for these varied reactions lead to a discussion of the American performance climate in contrast with the Canadian and an acknowledgement of the special case of Newfoundland, where the play produced a response analogous in some respects to the Playboy riots in nineteenth-century Ireland.

Denyse Lynde
Memorial University

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After the Rebellious Stage: Canadian Theatre since 1977"

As the second decade of post-1967 Canadian theatre comes to a close, it reveals a shift away from the rebelliousness of the first decade to a stance that can only be called neo-conservative. The recent work of major playwrights (French, Pollock, Walker, Gray) and a sampling of some of the decade's most successful plays (Automatic Pilot, Talking Dirty, Quiet in the Land) provide ample illustrations of this new direction and raise interesting questions about the state of Canadian theatre today.

Jerry Wasserman
University of British Columbia

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"The National Arts Centre as a Local Presence"

Even before it officially opened its door, the establishment of the NAC was probably at least partly responsible for the closing of one local theatre, the Town. This paper will look at some of the attempts that the NAC has made to co-operate with local theatres and it will also examine how local theatre people perceive the effect of NAC.

Léa V. Usin,
Université d'Ottawa

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"THE ACTORS EXCELLED THEIR EFFORTS..."

Amateur Theatricals in a Small Prairie Town 1880-1900." Amateur theatre was extremely popular during the last decade of the 19th Century and was frequently produced by church groups, schools, dramatic societies and the N.W.M.P. detachment. This paper will discuss the social and economic milieu which existed in Southern Alberta between 1880 - 1900 and within that context examine the types of shows performed, production and presentation styles, the actors, audiences, and those critical views expressed in the local press and other publications from that period.

Ches Skinner
Lethbridge University

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"Dramatic Posing and Tableaux Vivants"

Lethbridge, at the turn of the century, was, according to the local newspaper of the day, quite an active town in terms of dramatic performances, musical recitals and lecture speakers. A component of quite

a few plays and recitals was 'the art of dramatic posing' and 'tableaux vivants', which illustrated a particular emotion, character or scene of a play or poem. This is a little-researched medium of expression and I hope to explore in my paper the history of posing and tableaux, how they were incorporated into theatrical presentations of the day, and what impact they may have had on current theatrical practices.

Erin Graham
Lethbridge University

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"ELIZABETH STERLING HAYNES IN NEW BRUNSWICK"

Though the importance of Elizabeth Sterling Haynes' early pioneer work in Alberta is gradually being recognized, little has been said about her significant contributions to New Brunswick drama between 1937 and 1938. This paper not only discusses the specific contributions Haynes made to community and educational drama in New Brunswick during that year, but by comparing her New Brunswick with her Alberta work, sheds light on the differing drama education and extension situations in both provinces during the thirties.

Moir Day
University of Alberta

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"NDWT (Denis Johnston/Keith Turnbull)"

The NDWT company was founded in 1975 by the people who produced James Reaney's Donnelly trilogy at Tarragon Theatre. This paper will trace the origins of this company from Artistic Director Keith Turnbull's early theatre experiences in London (Ont.) and in Europe, through his professional work with several regional theatres in Canada, to the triumphant premier of the Donnelly plays, the formation of NDWT and its first national tour, and its subsequent productions at Toronto's Bathurst Street Theatre and elsewhere. If his directing assignments permit, Mr. Turnbull will also be present to discuss the artistic goals which were common to the founding of so many theatre companies from the mid-1960's to the mid-1970s.

Denis Johnson
University of Toronto

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"Frozen Theatre: Theatre in Canadian Arctic Waters"

Although most people within the Association have heard of theatricals performed in the Canadian Arctic waters, few are aware of the details of

those performances. This paper will describe the history of theatrical performances beginning with the plays of Neptune in the Davis Strait in the 1750s and concluding with the performances in the Beaufort Sea in the 1890's. The theatrical activities of the Royal Navy and the Whaling Fleets will be explored.

Patrick O'Neill
Mt. St. Vincent University

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"Sydney Risk and the Everyman Theatre"

The modern professional theatre in Vancouver owes much to Sydney Risk, who, after training in London at the Old Vic and teaching at Banff, came in 1946 to the West Coast to "realize a dream" and found a repertory company. Beginning with a large tour as far as Winnipeg, the Company for seven seasons mounted an ambitious and frequently successful series of plays; many of the performers became familiar names on the Canadian stage. In 1953, with the controversy surrounding the Tobacco Road production -- in which actors were arrested onstage -- the Company folded, but not without impressive accomplishment, and a tribute to Risk, a much remembered and respected West Coast man of the theatre, who only recently passed away.

James Hoffman
Nelson, B.C.

BOOK REVIEW

21 Ans de théâtre en français à Vancouver, C.C. (1946-1967), Histoire de la Troupe Molière. Basé sur les mémoires de Blanche Lambert. Société historique franco-colombienne. Vancouver: Baseline Publications Trade Cooperative, 1982. 118 pp., \$12.95 pb.

At first glance this thin volume mistakenly strikes one as an impassioned plea for posterity by a disbanded amateur company with its account by founding member Blanche Lambert. However, upon closer examination one is quickly convinced that this volume is an important addition to the writing of Canadian theatre history. It provided not only a record of la Troupe Molière's activities between 1946 and 1967 but also an insight into the history of producing French-language theatre outside Quebec. Published under the auspices of the Société historique franco-colombienne the book is part of their programme to document French-language cultural activity and provide a point of departure for further research.

The organization of the material is impressive. Blanche Lambert's account comprises the first third of the book. She provides a chronological record of the development of the company from the perspective of a founding member and chief director of the plays. She explains briefly the period of sporadic French-language theatre prior to the formation of the Troupe Moliere and the various reasons which facilitated amateur theatre in Vancouver. In the presentation of this early period, the difficulties of Vancouver's isolation from Québec is made quite clear in the explanation of the choice of the Troupe's name: "La Troupe Molière" was chosen to create a link with the already-existing Cercle Molière in Saint-Boniface, Manitoba.

Madame Lambert proceeds with the history of the company and the important influences of the UBC summer session on her development as a director, as well as the significant effect of the DDF on the troupe's artistic development. Since Blanche Lambert attended the UBC summer sessions in 1946, after the first production, the influence of Dorothy Somerset as an instructor, advisor, and adjudicator began very early in the development of the company. The role of the DDF, as a forum for communication with other French-language companies, is also documented. When the 1953 finals were held in Vancouver, la Troupe Molière saw the production of Marcel Dubé's Zone by La Jeune Scène from Montréal and consequently decided to mount the play during their 1959-1960 season. Also mentioned is the participation and co-ordination of the troupe's efforts with those of the British Columbia Drama Association and the Vancouver Arts Council to organize festivals for amateur theatre in the province. Pervasive through this record is Madame Lambert's enthusiasm for la Troupe Molière's work, just as one might suspect from a personal account. It is, however, balanced with references to the difficulties encountered by the company. Critical analysis of the productions is left to the section devoted to press clippings, which although helpful as another document do not always provide insightful commentary on the company's productions.

The remaining sections of the book are devoted to production photos, short biographies of the founding members, reproductions of programmes, press reviews of productions and social events sponsored by the company (from both English and French publications), and lists of funding agencies, advertisers and people whose contribution is not noted elsewhere. In addition, there is a calendar of productions, complete with information about production staff, and a listing of all the actors and actresses presented by date and role played. Such attention to detail demonstrated an appreciation for the need for accurate record before critical analysis of the company's accomplishments can commence. Although this book does not adopt a critical perspective on the productions, the repertoire or other aspects of the works, it does provide much of the primary research to forestall the personal-scrapbook-and-anecdote approach to the history of amateur theatre.

Natalie Rewa
Graduate Centre for the Study of Drama

LATE NEWS FLASH!

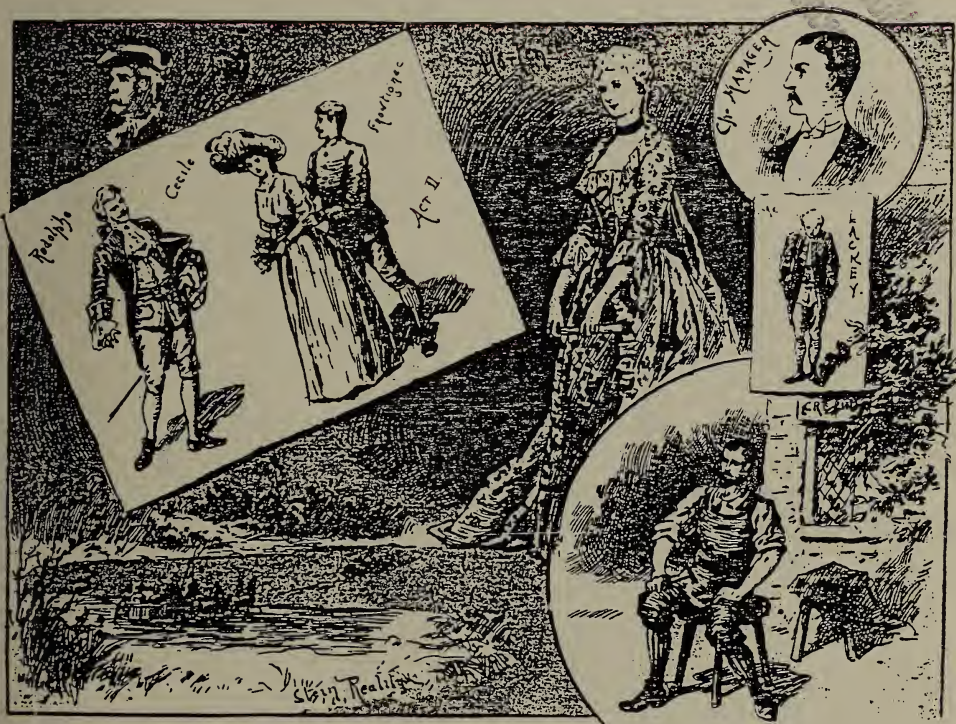
Heather McCallum, Head of the Theatre Department at the Metropolitan Toronto Library, was presented with the Maggie Bassett Award in the Theatre Ontario offices on Friday, 2 May 1986. A complete story will follow in the next Newsletter!



ASSOCIATION FOR CANADIAN THEATRE HISTORY
ASSOCIATION D'HISTOIRE DU THÉÂTRE AU CANADA
NEWSLETTER

VOL. 10, NO. 2

FALL 1986



OFFICERS OF THE ASSOCIATION

President

Geraldine Anthony
Dept. of English
Mt. St. Vincent University
160 Bedford Highway
Halifax, Nova Scotia B3M 2J6

Vice-President

Jean-Cléo Godin
Dept. d'études françaises
Université de Montréal
CP 6128, Succ. A
Montréal, Québec H3C 3S7

Secretary

Jonathan Rittenhouse
10 Prospect Street
Lennoxville, Québec J1M 1W8

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Dept. of English
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St. John's, Newfoundland
A1C 5S7

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University of Manitoba
Winnipeg, Manitoba R3T 2N2

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Scarborough College

1265 Military Trail
Scarborough, Ontario M1C 1A4

Robert Lawrence
Dept. of English
University of Victoria
Box 1700
Victoria, B.C. V8W 2Y2

L. Marilyn Potts
Faculty of Education
2500 University Dr. N.W.
Calgary, Alberta T2N 1N4

Denis Salter
Dept. of Drama
University of Calgary
Calgary, Alberta T2N 1N4

Ches Skinner
Dramatic Arts
University of Lethbridge
Lethbridge, AB T1K 3M4

The Association for Canadian Theatre History/Association d'histoire du théâtre au Canada Newsletter is published regularly and is available to individual and institutional members of the Association which is a non-profit organization founded in 1976.

Editor: Kathleen D.J. Fraser

Please address correspondence to the Editor, Dept. of English, U.W.O., London, Ontario N6A 3K7. Members are asked to report changes of address to ensure delivery of the Association's publications.

Cover: "Theatricals at Alberta, N.W.T." reproduced from *The Illustrated Sporting and Dramatic News*, 2 August 1890. From the research of Ches Skinner. ISSN 0705 7879

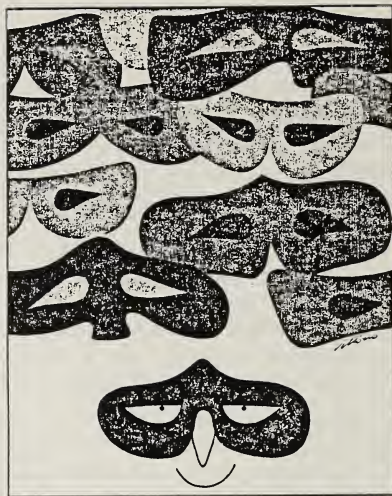
EDITORIAL, VOLUME 10, NUMBER 2

I put this issue of the Newsletter together on the train en route to the opening of the Theatre Department of the Metropolitan Toronto Library's 25th anniversary celebration. The exhibit "All About Us" was magnificent and a taste, to paraphrase Herbert Whittaker, of what the proposed theatre museum could be like. How wonderful it will be to show children young and old a panel like the one about the touring years. But, to return to the Theatre Department, this collection, put together primarily by Heather McCallum over the past twenty-five years, has been very important to the writing of Canadian theatre history. Although stills of Garbo and eighteenth-century theatrical engravings were prominent in the exhibit, my eyes and imagination kept returning to the Canadian elements of the display. Incidentally, there were a number of Association members present at and in the exhibit. The Vittorio poster is reproduced on the next page and there is a description of the exhibit elsewhere in this issue. A wonderful celebration!

Immediately below is the depiction of another celebration: an ACTH/AHTC tenth anniversary photograph taken by Dennis W. Smith of the University of Manitoba. 8 x 10 colour prints are available from me for \$5.00, including postage. Please send cheques payable to me if you would like one. A fine group!

Kathleen D.J. Fraser





Poster for the
Metropolitan Toronto
Library's Theatre
Department's 25th
Anniversary.

ALL ABOUT US

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PRESIDENT'S REPORT

As we begin the eleventh year of the founding of ACTH/AHTC, I greet all our members with good wishes and offer a special welcome to our new members. I encourage you all to contribute to our 1987 tri-annual *Newsletter*.

Two of the most significant events of 1986 for the Association were the following: the letter informing us that the ACTH/AHTC will continue to be funded for the next *four years*, and the successful Winnipeg Conference celebrating the Tenth Anniversary of ACTH/AHTC.

The letter from SSHRCC, notifying us that our Association was worthy of being funded for the next four years contained this complimentary note re. our application:

COMMENTS

The society was judged to be a very well run scholarly association which met all the criteria of the program. The committee was concerned, however, with the low membership from Quebec in light of the program criterion on the national distribution of members.

Nonetheless, it was agreed that the society had all the earmarks of a flourishing learned society. Its executive is national, and its journal has very high standards.

Support recommended.

Grateful as we are for the four-year guaranteed support of SSHRCC, we must point out to our members that the Travel Grant decreased by almost \$1,000.00 (from \$3,612.00 in 1985 to \$2,743.00 in 1986). Based as it is, in part, on the dues paid at the annual Conference by participants, and on the yearly dues paid by members, it is salutary for us all to recall that the grant is calculated on the *January* bank statement. Hence the need for us to be prompt with our payments so that the January 1987 bank statement will reflect our *total* membership, and not, as in 1986, only part of that membership.

The Banquet at the Ramada Inn in Winnipeg on May 29th, celebrating our Tenth Anniversary, drew a record attendance. Particularly important to our Association was the large number of French Canadians present from St. Boniface, there to honor Léo Rémillard and Robert Trudel of Le Cercle Molière, who were awarded Honorary Memberships. Tom Hendry was the recipient of an Honorary Membership for his part in founding the Manitoba Theatre Centre. A telegram from the Honorable Marcel Masse, Minister of Communications, responsible for Arts and Culture, came too late to be read at the Banquet so it is recorded in full here:

As Canada's Minister of Communications, responsible for Arts and Culture, I would like to congratulate the Association for Canadian Theatre History on the occasion of its Tenth Anniversary.

Gratien Gélinas once compared the theatre to fireworks. "Look at it," he cautioned, "it may not come again." The comparison is apt—like fireworks, the theatre is a vibrant, appealing form of artistic expression, with a powerful

and immediate impact on the mind and senses. But fireworks, though ephemeral, can be studied and enjoyed long after they fade from the sky if they are recorded on film. In the same way, the pursuit of theatre history and dramatic studies can preserve our plays, each one a vital aspect of our cultural heritage, to enrich all Canadians long after the curtain has fallen on a darkened stage.

This has been the contribution of the Association for Canadian Theatre History since its foundation in 1976. I would like to thank the Association for what it has accomplished on behalf of theatre in our country through its conferences, research, publications and advocacy activities, and offer my best wishes for continuing success in the years ahead.

Marcel Masse

At the ACTH/AHTC Executive meeting on May 26th concern was expressed about the future of Learned Societies funding. Federal and provincial spending cuts are threatening to weaken normal centres of research, such as that which our association provides. In a letter dated April 30, 1986, CAUT points out real problems with the implementation of the *Five-Year Plan*, problems concerning: (1) the granting councils, (2) the proposal in the recent federal budget to freeze contributions to NSERC, SSHRCC, and MRC for four of the next five years, and (3) the intention to increase private sector contributions. CAUT asks that we each write to Government requesting them to fund the granting councils on a multi-year basis at levels recommended by the Councils themselves. Otherwise, under the new budget, the government in 1990 will be contributing less than it did in 1985. Actually it is reducing its commitment to Canadian-based research and development. Hence we will have to continue an annual lobby for increased funding.

SSHRCC, however, showed a willingness to accept the government's response to the *Five-Year Plan* noting: "Even though the Budget for the next 5 years does not match your need and our request, the government has signalled the importance it gives to research." SSHRCC asks that we seek funds from the private sector. Members of our Association are encouraged to respond to government with letters to the Ministers and to their representatives in Parliament.

Another subject for your consideration is the *Crocker Report on SSHRCC's Research Grants Programme*. The Canadian Federation of the Humanities stresses the importance of peer assessment in all grants. Although the Crocker Report reaffirms this principle, other recommendations (e.g. #16) might lead to a very unsatisfactory implementation of this principle by increasing the workload and responsibilities of the chairpersons, while not making sure that all disciplines are well represented on the committees. A minimum of two external assessments should be required for all applications. CFH also urges the Council to reconsider its decision about abolishing leave fellowships (recommendation #20). I have sent letters to government ministers re. the inadequate level of funding (copy and answers follow this report) and urge you to do the same.

The report of the Theatre Museums Committee was submitted by Ann Saddlemeyer. Discussion followed about the setting up of a *Friends of Canadian Theatre Museums Committee*. Three motions were carried unanimously:

- (1) "That the Theatre Museums Feasibility Study Committee be dissolved and that the Association allocate whatever funds are remaining to the organizing committee of the Friends.
- (2) That the Association continue to support and encourage the activities of the Friends and other related bodies in their efforts to establish the network of Canadian Theatre Museums as proposed in the Feasibility Study.
- (3) That the Executive thank the members of the Theatre Museums Committee for the brilliant work they have done over the past two and a half years in laying the foundation and providing the plans for the Canadian Theatre Museums Network."

(Minutes, Executive Meeting, May 26, 1986, p.5)

The Heather McCallum Fellowship in Canadian Theatre History has been established and a Committee will be formed to handle this important fellowship for young scholars attracted to Canadian theatre history research. In a letter addressed to the ACTH/AHTC President, Heather said: "I am very honored indeed by the decision of the Association to establish a fellowship in my name. To assist young scholars in this way at the time of the Association's tenth anniversary is a firm acknowledgement of the rapid development of the study of Canadian theatre history during these years."

The Publications Committee report was given (in the absence of David Gardner) by Kathleen Fraser. The microfiche project is progressing and approaches for funding have been made. It was agreed that the ACTH/AHTC support such a project as part of an "Occasional Papers" series.

Re-entry into the International Federation of Theatre Research was also discussed and a decision will be made at the January 1987 Executive meeting, dependent on *IFTR*'s reply to our questions re. our concerns about association membership on their Board and the lowering of individual *IFTR* fees for ACTH/AHTC members.

The Executive recommended that Denis Salter serve as the ACTH/AHTC representative on the Board of the *Journal of Theatre Studies*.

The New/Old Executive Meeting took place on May 29th after the Annual General Meeting. Discussion re. the 1987 Learned Societies meeting at McMaster University, Hamilton, Ontario, resulted in a decision on the dates for the ACTH/AHTC Conference, May 28-30. Dr. Stephen Johnson, Guelph University, will be the Programme Chairman, and Dr. Ron Vince of McMaster University will be the University Representative. Hopefully many students and members of the local community will join us at the Conference next year.

Denis Salter reported that a liaison with *CanPlay* has been established which would allow ACTH/AHTC to have a complete and updated computer listing of courses taught in Canadian Drama in Canadian universities.

A Public Relations group was established to publicize the ACTH/AHTC activities and to coordinate information among our members and other organizations. Ches Skinner will work on this, with assistance from Carol Budnick and Richard Knowles. Marilyn Potts

will serve as mailing list coordinator. Hopefully a new brochure will be prepared by this group with assistance from Denis Salter.

Kathleen Fraser was approved as Chair of the Publications Committee.

In closing, may I once again beg you to make a concerted effort to bring new members into our Association? It is through the continued addition of new members that the Association will grow, not only financially but in vigor, energy, and fresh ideas for the continuation of our present projects, and the initiation of new projects furthering the knowledge of theatre history and drama criticism in Canada.

Geraldine Anthony

ANNUAL GENERAL MEETING

The ACTH/AHTC Annual General Meeting was held May 29, 1986 in the Black Hole Theatre, University College, University of Manitoba, Winnipeg.

Ed Anderson of CAUT reported to the meeting information concerning the policies of the federal government towards university and research council funding. Following discussion it was moved, seconded and approved that

"the federal and provincial governments implement, without delay, a coherent system of shared responsibility in funding the universities which will ensure that high quality education will be available to all qualified students."

It was also moved, seconded, and approved that

"the federal government reconsider the proposals contained in the Budget and fund the granting councils on a five-year basis at levels recommended by the councils themselves."

ACTH/AHTC President, Geraldine Anthony, reported that the membership drive had produced a number of new members and that SSHRCC will be funding the association for the next four years. However, she also noted that the SSHRCC grant for 1986 was lower than that given in 1985.

The Election Officer, Robert Lawrence, reported the results of the election:

President -	Geraldine Anthony
Vice-President -	Jean-Cléo Godin
Officers-at-large -	Richard Knowles
	Denyse Lynde
	Jonathan Rittenhouse
	Len Doucette
	Carol Budnick
	Denis Salter
	Robert Lawrence
	Ches Skinner
	Marilyn Potts

Ann Saddlemyer presented the Final Report of the Theatre Museum Feasibility Study and the three recommendations of the Theatre Museum Committee:

1. That the Association affirm the establishment of the Friends of Canadian Theatre Museums and strike a committee to organize the solicitation of memberships, the drafting of a constitution and work towards a formal incorporation with charitable status.
2. That the Theatre Museum Feasibility Study Committee be dissolved and that the Association allocate whatever funds are remaining to the organizing committee of the Friends.
3. That the Association continue to support and encourage the activities of the Friends and other related bodies in their efforts to establish the network of Canadian Theatre Museums as proposed in the Feasibility Study.

Len Conolly reported that *The Oxford Companion to Canadian Theatre* has received a major SSHRCC grant and that Stephen Johnson has been hired as an assistant to work on the project. At present the *Companion* will provide 693 entries.

For the Computer and New Technology Committee, Alan Somerset recommended that a Database Management System Workshop be held at an upcoming conference. The Committee also recommended an "occasional publication" series on microfiche.

For the Publications Committee, Kathleen Fraser recommended a series of publications on specific bibliographies and calendars. The Committee is soliciting complete or near-complete projects.

For *Theatre History in Canada/L'histoire du Théâtre au Canada*, Ann Saddlemyer reported the funding the journal received from SSHRCC and the Ontario Arts Council. Len Doucette will be replacing Ann Saddlemyer as co-editor and, for an interim period, Ann Saddlemyer will replace Frances Halpenny as Chair of the Board of Management.

For the *Newsletter*, Kathleen Fraser reported that the *Newsletter* will go to three issues a year. The first "new" issue will be summer 1987 and will include a bibliography and membership list.

On other fronts Jean-Cléo Godin reported that SHTQ's membership has risen and that *L'Annuaire Théâtrale* has been resuscitated. Anton Wagner reported that the *World Encyclopedia of Contemporary Theatre* will have two Canadian Advisory Boards. Robert Wallace will head the English Canada Board while Hélène Beauchamp will head the Québec Board. Len Doucette reported that he and Jim Aikens have been responsible for the *Cambridge Guide to World Theatre* entries on French and English Canada.

It was moved, seconded, and approved that the *Newsletter* editor have ex-officio status on ACTH/AHTC Executive. As well, it was moved, seconded and approved that the Association negotiate with IFTR for membership privileges.

Denis Salter reported a number of actions and initiatives undertaken to celebrate and publicize ACTH/AHTC's 10th Anniversary. Finally, the President thanked the outgoing members of the Executive: Joyce Doolittle, Murray Edwards, David Gardner, Chris Johnson, Patrick O'Neill, and Ann Saddlemeyer.

Jonathan Rittenhouse

REPORT ON THE JOURNAL

There are many changes to report as the journal completes its seventh volume of publication. Frances Halpenny has retired as chair of the Management Board, and I will serve for six months as her replacement until the Board elects a new chair. Len Doucette replaces me, meanwhile, as co-Editor with Richard Plant, who soldiers on. Len has also been acting as temporary Book Review Editor for publications in French, until a replacement can be found. And I cannot leave without paying special tribute to the editorial assistants, who have carried so much of the daily organizational load: Natalie Rewa, who retires also this year, Cathy Smith, who will be with us for one more year, and Celia Moorhouse, who recently joined us. We have all worked happily, and very closely, in our new (but small) office in the Drama Centre's new quarters in 214 College Street.

During this interregnum, two special issues will appear. "Theatre in French Canada", edited by Len Doucette and Alonzo LeBlanc, will be the fall issue of the journal; while "Women in Canadian Theatre", edited by Louise Forsyth, will follow in the spring of 1987. Both issues promise to be exciting and stimulating.

Again, we have been fortunate in receiving financial assistance from both the Ontario Arts Council (which doubled its grant this year) and the Social Sciences and Humanities Research Council (where, unfortunately, because of the new funding formula our grant will diminish slightly). Members of the Association will be pleased to learn of the remarks of the anonymous SSHRCC assessors: "a good quality journal which plays a unique role in an important and developing area". A further comment recommended that we actively seek contributions from social historians, and this leads to a concern expressed in the recent meeting of the Editorial Board that we need submissions with a stronger theoretical base. During this first ten years of the Association, it has been gratifying to observe how strong the discipline has become. But the SSHRCC assessors are right—we have proved our diligence and skill in garnering facts; it is time for the next stage of critical, historical, social and theoretical assessment.

Nor can we rest our laurels; we still require more submissions, more book reviews (and suggestions for books to be reviewed), new subscribers. As always, despite our success in receiving grants and the support of the two universities that publish the journal, our finances are in a tenuous state. The Management Board has approved an increase in fees for non-ACTH subscriptions: \$22 (institutions), \$15 (individuals), and \$12 (students). But despite regular monitoring of the situation, we are advised that it would not be realistic to switch to publication in another format.

It has been an exhilarating, often exhausting, always enjoyable task serving as one of the editors of *Theatre History in Canada/Histoire du théâtre au Canada*. I cannot leave

without expressing my appreciation to the members of the Association for their support, the members of the Editorial and Management Boards for their willing assistance and wise advice, and most of all to Richard for the privilege of working in such a happy collaboration these past seven years.

Ann Saddlemyer

CANADIAN THEATRE MUSEUM FEASIBILITY STUDY COMMITTEE

At the meeting of the Association Executive on 25 May 1986, the three recommendations presented by the committee and published in the last issue of the Newsletter, were approved. After three years of busy but happy collaboration, and an admirable relationship with the consultants Frank Wolman and Associates, your committee is now therefore dissolved.

It gives me great pleasure, therefore, to thank the committee members on the Association's behalf: Jim Aikens (vice-chair), Guy Beaulne, Jean-Cleo Godin, John Lindsay (secretary-treasurer), Richard Plant, Jean Roberts, Ross Stuart, William Taylor, Jr., Anton Wagner, Herbert Whittaker, and the late Anthony Ibbotson.

The next stage of this project is crucial and involves all of us. As Herbert Whittaker's summary (also published in the last issue of the Newsletter) reminds us, the nucleus of the Friends of the Canadian Theatre Museums is the Association membership. If we do not all individually take responsibility, the report—and the bold concept—may die. I urge you all therefore to spread the word and the idea to all regions of the country.

Should anyone require copies of the full report, please do not hesitate to write to me c/o The Drama Centre, 214 College Street, Toronto, M5T 2Z9.

Ann Saddlemyer, Chair

CCA REPORT

Anton Wagner represented ACTH/AHTC at the August meeting of the Theatre and Playwriting English group of the CCA; he assisted in the preparation of our discipline's report. In addition to general concerns from the report listed below, the importance of the theatre museum as a major project which the Association wishes to support was cited. Can the CCA assist in the pursuit and promotion of such a project?

"We were all agreed that the basic and on-going issues that face the arts community, that we have been pursuing for many years, (what one member referred to as the "broken record") issues must be continually pursuant and hammered away at.

Others

Free Trade:

General agreement that this is a real and serious concern and despite the fact that live performance is not as severely affected as the recorded media, we must oppose any erosion of the position of all cultural industries. Emphasis on the need to make the case that we already have total free flow in the cultural areas, that we are not proposing that we close

borders, we simply want to retain and enhance the support systems for Canadian creation so that it can exist at all.

Censorship:

General fear of the extent of the proposed legislation, the "thin edge of the wedge" possibilities that it represents and its desire to return to the Victorian age.

Status of the Artist:

Full support for this investigation, and any measures to improve the appallingly low income of artists and then lack of proper social security "safety net" provisions. (U.I.C., pensions, health plans, insurance etc.).

C.C.A.P.:

General agreement that the main desire from these members is form of communication, a mechanism for the exchange of information, understanding, co-operation. Obviously lobbying and government relations are very important, but concern for the internal connection between members of discipline groups and between disciplines is vital."

IN MEMORIAM

Leigha Lee Brown 1945-1986

The ACTH mourns the loss of a member who died of cancer on 19 July. Although born in Hartford, Connecticut, Leigha grew up in Prince Edward Island. She received a B.A. from Prince of Wales College in 1969 before attending the Graduate Centre for the Study of Drama, University of Toronto, where she completed an M.A. and was awarded a Phil.M. in 1971.

Leigha returned to Charlottetown to teach drama at the University of Prince Edward Island and, once more, resumed her involvement in local theatre. Besides directing shows for U.P.E.I., she pursued acting and conducted acting classes for the Confederation Centre of the Arts. She was a founding member and director of a summertime Lunchtime Theatre which began producing in 1971. After taking up permanent residence in Toronto with her husband and two children, Leigha, on one occasion, passed up the tranquility of an Island summer holiday to direct for the P.E.I. Theatre Foundation at a summer playhouse in Victoria.

In 1973 Leigha began an appointment with the theatre department at Scarborough College where she continued to teach, as well as at York University, until her death. Leigha continued to pursue acting in Toronto, appearing in many productions at the University of Toronto including the première of Merrill Denison's *Marsh Hay* during Hart House Theatre's 1974 season and Herbert Whittaker's production of *The Critic* at Glen Morris Studio Theatre. ACTH members will remember her performance, playing opposite her husband John, in Gwen Pharis Ringwood's *Garage Sale* at the 1984 Learned Societies in Guelph. Her last stage appearance was in Sam Shepard's *Buried Child* during the 85-86 Robert Gill Theatre season at the Graduate Centre for the Study of Drama.

I first had the privilege of knowing Leigha while she taught and directed at U.P.E.I. The encouragement she gave young students then continued undiminished over the years. She

possessed a certain zest for life and for theatre; an energy (sometimes awesome, always enviable) that could not but permeate those around her. She will long be remembered for her enthusiasm, generosity, compassion and humour.

Linda M. Peake

Sydney Risk, 1908-1985

In a memorial service tribute to Sydney Risk, longtime friend and actress Lois McLean said: "I feel that Sydney was one of those fortunate people who really *did* what he wanted to do with his life." What Risk did was theatre—and he did it all his life: with the drama club in high school in the Kitsalano area of Vancouver; with the UBC Players Club in the 1920's, which, after his graduation, he directed; with the Old Vic theatre in London where he worked under Tyrone Guthrie, then in British Repertory theatre in the 1930's; and with the University of Alberta during the war when he travelled thousands of miles adjudicating, giving courses and directing plays. In 1946 he realized a long held dream and founded the Everyman Repertory Theatre. With thirteen actors, many of them former students, he retired to the rural setting of tiny Gibson's Landing, near Vancouver, to rehearse a season of three plays—among them Elsie Park Gowan's *The Last Caveman*—to tour to almost sixty towns from Victoria to Winnipeg. The company was inspired by British models: young actors worked and trained together, in a co-operative atmosphere, and produced works from an artistic repertoire. Everyman lasted seven seasons, its best years being in the early fifties in its own studio theatre on Main Street, and ended with the controversial production of *Tobacco Road*. Afterwards, Risk taught theatre at UBC and was a much sought after lecturer, director and adjudicator (he was this writer's first adjudicator!). He was a man of great integrity: throughout the many difficult financial times, he always paid salaries and debts, frequently out of his own pocket. He was more than a director, teacher or adjudicator, he was a presence, a rare and total "man of the theatre", a man of great ability and theatrical intuition—especially in creating vision that he passed on to so many others. His much honored work and deep influence will live in memory for a long time on Canada's West Coast. The thoughts of many, many performers echo the closing words of McLean's tribute "Our love is with you, Sydney."

James Hoffman

HEATHER McCALLUM SCHOLARSHIP FUND

The following were read at the ACTH banquet in Winnipeg:

Fifteen years ago, when I arrived in Toronto from the Far West and confessed to an interest in Canadian theatre, everyone looked at me with some astonishment, then invariably replied, "Then you'll have to meet Heather McCallum; she knows all about that."

Well, we did meet, and my life and work have been infinitely the richer for the privilege. For Heather DOES know all about that—and her tireless, energetic and tenacious collecting and preservation of our theatrical heritage over the past 25 years have made the Theatre Department of the Metropolitan Toronto Library the largest and most valuable collection

of theatre resources in Canada. Daily the department she heads is bombarded with pleas for advice and information on the work and workers of the theatre world. If she cannot immediately point to the play, its critical, production and design history and its performers, she can steer one in the right direction. For she herself is an additional resource whose value is appreciated both nationally and internationally.

Heather has published extensively on theatre resources in Canadian collections and advised on the state of archival holdings; has served as consultant to the Stratford Festival, the National Arts Centre, the Banff School of Fine Arts; been a member of committees for international theatre bibliographies, of the Archives committee of the Coordinated Arts Services, of the judging panels for ACTRA and Dora Mavor Moore Awards.

As Co-ordinator and Senior Research Associate and member of the organizing committee of the Canadian Theatre History Research Project at the University of Toronto, she was largely responsible for drawing together those dedicated individuals who, ten years ago established the Association for Canadian Theatre History, and she served for two years as the Association's Vice-President. She has been a member of the Editorial Board of *Theatre History in Canada/Histoire du Théâtre au Canada* since its inception, and is a contributor to many of the recent reference books in the field.

But her contribution extends beyond national boundaries—she has served on the Board of Directors of the Theatre Library Association, is on the Executive Council of the International Association of Libraries and Museums of the Performing Arts, and of the American Society for Theatre Research. She represents Canada on the Plenary Committees of the International Federation for Theatre Research and SIBMAS. And she is IFTR correspondent secretary for Canada.

Yet despite this extraordinary activity, Heather can regularly be found in her office—or at the front desk—courteously and firmly directing the traffic of students and scholars, visiting or local, who turn to her and her collection. As was the case then is still more now—you HAVE to meet Heather McCallum; she knows ALL about that.

In 1981 Heather received the Jubilee Award of the University of Toronto Faculty of Library Science Alumni for 'distinguished contribution to the profession'. Earlier this month, Theatre Ontario presented her with the Maggie Bassett Award for 'sustained and significant contribution to the development of theatre in Ontario'. Tonight, on the occasion of the 25th anniversary of the establishment of the Theatre Department of the Metro Toronto Library, and the 10th anniversary of this Association which she helped to found, it is only appropriate that we mark the celebration in a way most fitting to the ideals and purpose of the Association for Canadian Theatre History/l'Association d'histoire du théâtre au Canada. It gives me great pleasure therefore, to announce on your behalf the establishment of the Heather McCallum Fellowship in Canadian Theatre History.

Ann Saddlemyer

Before I thank you for the very great honour you have given me, I must apologize for not being present tonight. A performing arts tour of China, planned months ago, keeps me from attending.

The scholarship to which you have attached my name, while gratifying to me, is an honour I cannot think of as only a personal recognition. I take it to be a recognition of a great collective effort. In the last decade or so Canadian drama and Canadian theatre history have changed from the sometimes antiquarian or eccentric interest of a relatively few to a subject of academic and general interest expressed in extensive undergraduate and graduate programs, novel research, and increasing collections and archival work. I am particularly pleased that the scholarship you have created will encourage the sort of bright, younger researcher whose entry into the field is a guarantee of its future.

The announcement of this scholarship comes at a particularly auspicious time for me. This marks the 25th anniversary of the Theatre Department of The Metropolitan Toronto Library and many changes have taken place since I first began my work—uncertain, but hopeful! We now have an extensive collection of materials and have become an important repository of theatre iconography. For all this, thanks are due to the encouragement and support of the Library, its Board, and individual donors.

But if a 25th anniversary turns one's thoughts to the past, the scholarship you have kindly named for me leads me to look also to the future: to such enterprising projects as the Theatre Museum, and to a new generation of curious scholars, such as your generosity will encourage. For enabling my name to be associated with that future I am indeed grateful.

Heather McCallum

LIVING PICTURES ON THE PRAIRIE: The art of Dramatic Posing and Tableaux Vivants as practiced in Lethbridge prior to 1900

Lethbridge, Alberta, at the turn of the century was, by accounts in the *Lethbridge Weekly News*, an enthusiastic, bustling little town. When coal was discovered at the river bottom in the 1870's, an influx of settlers began. The unforgiving land was not conducive to farming, but, coal was plentiful and the land, dry and cactus-ridden though it was, was abundant and cheap. Fold steamrolled in from all over the world eager to begin a new life on the unspoiled prairies, eager to build a metropolis of coal.

For a few years, the newcomers to the prairies were too busy establishing their homes and cowing the natives to take much time for theatrical pursuits, but, by the time the *Lethbridge News* began publishing in 1884, theatre had come to town.

Lethbridge audiences hungered for sophisticated entertainment. They were at once proud and resentful of being 'country cousins' and followed every trend to prove they had more than a modicum of taste and refinement. The more powerful and financially well-off churches often held entertainments to raise funds, the NWMP put on many plays and concerts to raise money for the churches and other community organizations, and, of course, school children put on many plays, recitals and musicals.

Popular trends in theatre from the east were quickly picked up, and from all accounts, amateur actors from the town as well as professional touring companies from Winnipeg or Vancouver were much admired and their performances well attended. Of the trends enjoying some popularity were Dramatic Posing and Tableaux Vivants.

Dramatic posing has a long and rather complex history. The method of expression itself was a strange mixture of sculpture, costuming, dance, mime, and psychology. It drew from art forms such as pantomime and *Commedia d'el Arte*. There is some mention in the newspapers of the time of the Delsarte method of dramatic posing.

The Delsarte method was actually a technique of actor training developed by Francois Delsarte, a French actor and teacher who devised a complex method of acting which he called 'Applied Aesthetics'. Delsarte himself wrote very little on his techniques, but his ideas crossed the ocean due to the efforts of Steele MacKaye, an American entrepreneur, director, actor, and playwright.

MacKaye concentrated his energies on working out exercises based on Delsarte's laws of gesture. Delsarte himself dealt more extensively with voice training, but MacKaye was much taken with his observations of how the human body moves under the stimuli of emotion. MacKaye called his exercises 'Harmonic Gymnastics', and used them as a means to an end—to prepare the actor and orator to become a better performer. As his theories became more widely disseminated, the training method became an end in itself, and Delsarte's methods were increasingly derided for being too mechanical. By the 1890's, the only knowledge people had of Delsarte was a very watered-down version of his laws of gesture as disseminated by practitioners of Dramatic Posing. Posers took the basic premise of Delsarte's theories—that emotion may be internalized by assuming the posture or affecting the gestures of the emotion, and made it a focus of the performance.

Performers wore a garb reminiscent of the Greek toga and posing shoes with about three-inch heels and straps that were wrapped around the leg up to about the knee. Makeup was somewhat complicated as the performers strove to look like marble statues. They therefore covered themselves with oil and plastered themselves with flour so that they looked like marble, or at least plaster-of-paris. The performer would assume poses depicting either statuary or emotional states, and, with musical accompaniment or in conjunction with recitations, would go through a series of poses, more or less gracefully moving from one to another upon a platform set on stage.

In the 1890's, there were a few local amateurs and professional artists who gave performances of dramatic posing. Most mention was made of John Black, of Macleod, about 35 miles west of Lethbridge. Black was the only local performer of whom any mention was made of his dramatic posing. The first reference to Black may be found in the Macleod *Gazette* December 7, 1894:

We are pleased to announce that the celebrated poser, Mr. John Black, proposes to give a series of high-class posings during the winter, for the benefit of the poor.

Mr. Black apparently made arrangements the next week to begin the series, for there is reference in the December 14 *Gazette* of his intent:

We hear that the renowned poster, Mr. J. Black, has concluded arrangements with an influential delegation from Pincher Creek to shake a few Grecko-aboriginal poses of a very high order, at an early date in that locality.

What 'Greeko-aboriginal' poses were, precisely, is left to our imaginations. One envisions an odd combination of toga and 'warpaint', but no further mention was made of Mr. Black's proposed performances. Apparently these performances were familiar enough to the local audiences that they needed no description.

Most of the practitioners of posing seemed to be women. One of these artists Effie Elaine Hext, hailed from Winnipeg and proved to be a popular attraction in 1894-1895. By all accounts in the *Lethbridge News*, Ms. Hext was highly spoken of in Winnipeg, where she often performed alone or with another woman named E.L. Swarnton, also an elocutionist and poser. In 1894, Hext and Swarnton embarked on a tour of the pacific coast. Hext also toured the prairies at this time, and references in the local papers indicate she was well received. In August, she appeared in Lethbridge and Macleod. The August 15th *News* had this to say of her performance:

Miss Hext's recitations show rare artistic merit. She has exceptional control of her voice and her enunciation and gestures are particularly good. The posing in Greek costume was a most pleasing feature and was warmly applauded.

A review of a later performance in the Macleod *Gazette* says this:

A full house greeted Miss Hext at her appearance in the court house on Tuesday last. The entertainment was under the auspices of the Methodist Church and was a great success. Miss Hext's programme was of a most varied description and was calculated to suit all tastes, consisting of recitations and posing in Greek costume.

Favorite recitations included scenes from Shakespeare—the sleepwalking scene in *Macbeth* for example—or contemporary pieces like "Mammy's L'il Baby Boy" or "Looking for Tartan" which demonstrated not only histrionic ability, but command of dialects and accents.

Elocutionists such as Hext used posing demonstrations as an adjunct to their presentations. There is often mention in the reviews of various recitals, both amateur and professional, of the beauty of the elocutionist's gestures—of how well placed or graceful they were. While this was not posing per se, there were obvious similarities in the studied precision of either form of presentation.

Two other women who briefly toured the prairies in the 1890's also used posing in their programme of song and recitation. Francis World and Marietta LaDell billed themselves as the 'Concert Stars'. Francis World sang and Marietta LaDell was an elocutionist and poser. LaDell recited pieces such as, 'The Chariot Race', 'The Stately Minuet' and 'The Dead Kitten'. A brief review in the October 13, 1897 edition of the *Lethbridge News* notes of LaDell that—"Her posing, portraying the different passions and emotions, was also excellent and worthy of her reputation." The proceeds of this particular performance went to the rectory of St. Augustine's Church.

The 'Cosgroves' were another favorite company of Lethbridge audiences. One of their featured performers, Miss Ada, was apparently a student of the Delsarte method. While

the company provided songs, recitations and music to complement her performance, Ada posed: "Miss Ada's delarte motions were really beautiful, and the different poses were admirably taken up and sustained" said the February 16, 1898 *News*.

Perhaps the last performer to include posing in her entertainments was Florence McLeay, who toured the area in the early years of this century. She was particularly loved by Lethbridge folk because she was cousin to two local women who owned a dress shop. A review of one of her presentations, in the May 7th, 1903 *News* said, "... the last number was an illustration of the emotions according to the Delsarte system of Artistic posing, and here too Miss McLeay was completely mistress of the situation, and of her audience".

Posing unfortunately lended itself well to exploiting the human form. Female posers often displayed themselves in various states on undrape, and in poses displaying not pride in their bodies but rather shame and vulnerability. Dramatic Posing may still be found in beauty pageants or strip-shows, where women are seen as self-possessed individuals than as objects. While Lethbridge was to all appearances from the *News* a strictly moral, Victorian town, there are and were accounts in the papers of entertainments patronized solely by men. The nature of these entertainments was not disclosed, but one may wonder why no women were in attendance.

No doubt there were more *local* posing artists than John Black of Macleod, and there were frequent references to "between act" or "between play specialties" in local events, which were essentially musical pieces, but may have included posing routines as well. Posing seems to have gone out of vogue by the early 1900's; as a performance by Marietta LaDell and Emily Scott was cancelled in 1903 because of lack of audience support, and there is no mention of posing performances past 1903.

Tableaux vivants, or "Living Pictures" seem to have been more widely practiced than Dramatic Posing. At least, there are more references to the former than to the latter in the local papers. Tableaux enjoyed a longer popularity, being still practiced in 1904, long after the last review of an exhibition of posing appeared in the *News* or in the *Gazette*.

Tableaux Vivants and Dramatic Posing share many similarities. Both were attempts to portray various works of art such as Grecian sculpture, but whereas posing performances displayed a range of human emotions, tableaux more frequently depicted paintings, scenes of import in plays, or various interpretations of the human condition, as in patriotic concerts, religious festivals and morality plays.

As a popular North American art form, Tableaux had its beginnings in the late 1830's when artists such as Ada Adams Barrymore became much taken with British Tableaux performers and subsequently brought the idea to New York. Barrymore incorporated posing into many of her performances and rendered a number of specifically Tableaux pieces such as "The Soldiers Widow" and "The Dumb Savoyard and his Monkey".

Tableaux could be highly complex pieces, often relying heavily on spectacle. Intricate stage machinery, costuming and lighting were used to maximize verisimilitude in portrayal of art works. Tableaux Vivants were enjoying a resurgence of popularity in the east in the '90's, and this may be attributed to the increasing importance accorded to recreating life on stage in the manner of David Belasco and other purveyors of naturalism.

Many plays of the time relied on tableaux for their primary appeal. *Fanchon, the Cricket* is one, which was most often performed by professional touring companies, another was *Mrs. Jarley's Waxworks*, a perennial favorite with Lethbridge audiences which was a parody of the Tableaux Vivants, often performed locally by amateurs.

Mrs. Jarley was always played by a man in drag, as were several other characters. The plot was rather meagre, the production being a series of tableaux showing the wax figures in various postures. Mrs. Jarley would introduce the figures and one by one wind them up. They would perform appropriate actions while Mrs. Jarley discussed them. They moved in a series of mechanical jerks which resembled human movement depicted by motion picture devices during the 1890's and caused riotous havoc between tableaux.

This play was performed regularly by various amateur groups in Lethbridge at least once a year from 1887 to the turn of the century. In December of 1887, St. Augustine's Church held an entertainment consisting of *Mrs. Jarley's Waxworks*, solos, duets and instrumental music and a tea and bake sale. Such entertainments were very well received and resulted in good sums of money for the churches in the town.

A review of an entertainment put on by the Ladies Aid Society of Macleod on behalf of the Anglican Church there had this to say of the Waxworks and Theatricals:

The waxworks went with a 'snap' from beginning to end and the only thing that even the most cautious of us could take exception to was the dearth of light. Mr. Matthews as Mrs. Jarley was a revelation. We have always looked upon this gentleman as an old man, and here he comes out as a character actor of no mean ability, adopting countless expedients to provoke laughter, though not exceeding proper bounds, a moderation not always credited to men in petticoats. Amongst the many figures presented, Messrs. Wood and Casey were perhaps the most mirth-provoking as a Yankee and an Italian musician from Cork, respectively; as Mrs. Winslow of soothing syrup renown, Miss Whitney was distinctly good.

...The following is the cast of the wax figures:

The Chinese Giant/ The Vocalist/ The Miserable Maniac/ The Babes in the Wood (one boy, one girl)/ Golden Locks/ The Sleeping Beauty/ Little Bo Peep/ The Live Yankee/ Mrs. S.A. Winslow/ The Boy that stood on the Burning Deck/ The Organ Grinder/ Mrs. Jarley/ John/ Peter.

The ubiquitous John Black was in this production as well, demonstrating exemplary dramatic talent as well as his posing ability.

The churches often put on entertainments of which tableaux were the major attraction. The programme for an 1888 performance in aid of St. Augustine's Church lists in the bill three tableaux pieces: Two scenes from *Blue Beard*; two scenes from *The Bohemian Girl*; and, *Pygmalion and Galatea*.

Favorite themes for tableaux entertainments in Lethbridge were taken from biblical or classical Greek tales, such as those featured by Florence McLeay. A programme for one of her 1903 presentations indicated the primary attraction was several series of tableaux,

each series being grouped around a common theme or story line. These tableaux were performed by a group of ten local women and accompanied McLeay's recitations. They called themselves the Tableaux D'Art Company and the title of the pieces were:

1. Rock of Ages 2. The Leper 3. The Vase 4. Bringing Joseph's coat to Jacob
1. The Fountain 2. The Cross 3. March to the Feast 4. The Sculptor's Studio
1. Dance of the Muses 2. Illustrative Posings 3. Death of Julius Caesar

McLeay followed up these tableaux with story telling, humorous sketches, and a demonstration of the Delsarte system of posing. The lighting for this, and many other events, was taken care of by H. Case, who built arc lamps and lime lights and operated them for local and touring productions.

The exact nature of the more popular tableaux were not described in the newspapers, but from the titles, one may extrapolate the content. Quite often, school children would perform tableaux entitled *7,17,70*, *The Japanese Tea Party*, *A Canadian Tea Party*, and *My Jewel*. Frequently, tableaux were used to end a play, open it, end acts, or to heighten the emotional impact of a scene. *Uncle Tom's Cabin* called for tableaux in the stage directions, as did several other popular plays of the time, including the play based on the tableaux based on the myth of *Pygmalion and Galatea*.

These plays are examples of sensational melodrama and relied to a great extent on the same kind of appeal that popularized tableaux: lots of spectacle and attempts to make a strong visual impact. While it appears that tableaux entertainments not connected with plays were declining in popularity in the large eastern centres by the end of the nineteenth century, Lethbridge audiences continued to enjoy and perform tableaux entertainments into the present century.

Patriotic tableaux were much admired, particularly during the Boer War. In 1900 a patriotic concert was held which raised \$208.10 for the National Patriotic Fund and the British Red Cross Society. It was a grand event, the like of which had never been seen by Lethbridge folk. A rather detailed description of the Concert, including the tableaux pieces was given in the May 19, 1900 *Lethbridge News*.

"Tambourine March, drill and tableaux was given here for the first time... In this, the girls acquitted themselves remarkably well. Each leader was costumed in red, second in white and third, blue, the last three being the same as the first. The tambourine covering and all trimmings were of the same coloring as the costumes. Each wearing a small gold watch and chain and a bracelet, and their hair hanging loosely, they presented a very beautiful appearance as they went gracefully through the various movements of the march. In addition to the twelve girls, Miss Beryl Nimmons, carrying the Union Jack and Miss Flossie O'Hagan, carrying the Stars and Stripes marched together in the rear. Both were attired in a cream costume with a pinkish tinge and were as neat as they are handsome. The drill consisted of posing in the twenty-five different attitudes, in which the tambourines were used, all acquitted themselves with accuracy and dignity... In the tableaux the red, white and blue costumed girls knelt together on the stage reaching each front corner to center of the rear until each met the Misses

B. Nimmons and Flossie O'Hagan who supported a large picture of her Gracious Majesty, Queen Victoria with the two flags entwined. While Mr. Case turned on a very bright light the girls clasped their hands in an attitude of petition as Miss Finnie sang very sweetly and softly "God Save the Queen". Each remained in that position until the curtain dropped... so far as the event of the evening is concerned, we are tempted to believe that Major Burnett and his boys deserve this honor. The drill appeared to catch the audience as nothing else did. It would hardly seem possible that the young lads could be so thoroughly drilled in a months time to enable them to go through the exercises so perfectly. So accurately did they obey the commands of the Major that one would almost think they were veterans. With their cavalry caps, canteens, belts and guns they looked very soldiery indeed. After the drill a tableaux was given which greatly added to the success of the exercise and was well received."

Such events as this served to add fuel to patriotic fires and heighten emotions of national pride. The tableaux took a strong feeling of love of country and queen, caught the spirit on it so the audience feeling of patriotism was strengthened in times of international crisis such as the Boer War. Such techniques are used today in films like *Rambo* or *Red Dawn* to instill confidence in a government's dealing with other nations.

The success of tableaux entertainment often depended on the efficiency of the stage machinery involved in the spectacle, and particularly the lighting. Problems certainly arise, most of which were probably successfully hidden from the audience, but if the lights didn't work, everything was hidden from the audience. An 1896 account of a Methodist Church concert presented by 'the best of local talent' mildly complained, "The Tableaux... were well placed, but owing to the defective light, were not as distinct as they might have been".

Tableaux performances remained popular for only a very few years in the new century, being replaced by stereopticon views, a precursor to moving pictures, and later silent films.

Vaudeville was becoming more popular, as well, and the Chatauqua came to Lethbridge and Canada in 1933. Tastes became more jaded with the more effective modes of expression provided by the motion picture industry, and the appeal of Tableaux and Posing faded as the new century began.

Erin Graham Red Deer, Alberta

ARCHIVAL NOTES

The University of Alberta Archives Accession No. 83-28, File Inventory

Box 1

1. Harold Baldrige. 13p.
2. Donald Cameron. 23p., 1 cassette (60)
3. Ned (E.A.) Corbett. Transcription of "Alberta Days and Nights" (audiocass): 18p.
4. Eric and Barbara Villy Cormack. 27p., 1 cassette (90)

5. Mrs. Gwilym Edwards and Laura Edwards. 17p., 1 cassette (90)
6. Ted Follows. 12p., 1 cassette (60)
7. Elsie Park Gowan. 31p., 1 cassette (90)
8. W.G. Hardy. 22p., 1 cassette (120)
9. Walter Kaasa. 23p., 1 cassette (90), 1 reel (3in tape on 5in reel)
10. Dick Macdonald. 33p., 2 cassettes (60)
11. Joan MacLeod. 32p., 1 cassette (60)
12. Betty Mitchell. 39p., 1 cassette (60)
13. Victor Mitchell. 10p., 1 cassette (90)
14. Esther Nelson. 18p. (2 copies) 3 cassettes (60's)
15. Robert Orchard. 32p., 2 cassettes (90, 60)
16. Leona Paterson. 27p., 1 1/2 cassettes (90,60). Cliff Robinson interview on one side of one tape.
17. Gordon Peacock. 32p., 2 cassettes (60, 60)
18. Ray Phipps. 9p., 1 cassette (120), 1 stenorette magazine.
19. Alice Polley. 9p., 1/2 cassette. Grant Reddick interview on one side of tape.
20. Irene Prothro. 9p. 1/2 cassette (30)
21. Grant Reddick. with Jo and David Cormack. 63p., and 21p., 4 cassettes (60's). See also Item 19, above.
22. Pat Reid. 40p., 1 cassette (60)

Box 2

23. Gwen Pharis Ringwood. Interviews by Revan Dolgy (24p.), Peggy Leighton (23p.), Marilyn Rotts (19p.); 2 cassettes (120, 90)
24. Sidney Risk. 31p., 1 1/2 cassettes (90,60)
25. John Rivet. 11p., 1 cassette (60)
26. Cliff Robinson. 16p., interview on tape, Item - 16
27. Ray Whitehouse. 14p., 1 cassette (90)
28. L. Marilyn Potts. "Alberta Drama Education Origins: The Contributions of the Department of Extension, University of Alberta, in the field of Drama Education from 1912-1962. M.A. thesis, University of Calgary. Department of Curriculum and Instruction, 1982. 1412p., illus.

Research Material, Correspondence, Photographs

Box 3

29. Interviewees: Correspondence. 1982-[83]
30. Gwilym Edwards
31. Walter Kaasa (Photograph, Essay on Elizabeth Sterling Haynes)
32. Mary Lvseng (Drama curriculum in Alberta)
33. Jack McCreath. (Photograph only)
34. Betty Mitchell. (Clippings, programme)
35. Esther Nelson. (Photograph only)
36. Gwen Pharis Ringwood. Clippings, correspondence.
37. Leona Patterson. Correspondence, photographs.
38. Clifford Robinson.

39. Jolayne Sillito. Thesis: "A Study of the Community and University Theatres in Edmonton from 1882 to 1964..." 1966.

40. Alberta Culture
 41. Dominion Drama Festival
 42. Intervarsity Drama Festival. 1946.
 43. Western Canada Theatre Conference, 1946. (Photograph of participants.)

44. Alberta Drama league
 45. Banff School of Fine Arts
 46. Edmonton Community Theatre
 47. Everyman Theatre—Western Canada Repertory Company. 1947
 48. University of Alberta Dramatic Society.
 49. University of Alberta Studio Theatre. Programmes.
 50. University Provincial Players. 1947.

51. Haynes and Cohen: Arts of the Theatre. 1935.
 1. Makeup and costume.
 2. Stage craft and lighting.
 52. Clippings—general
 53. *MAT* (1:2:12-17. October 1951). Banff School productions.
 54. *Role Call* (9:2:1-4. December 1945). Edmonton Community Theatre.
 55. *Stage Door* (5:2:1,2,5,6,11,12. May 1947). Stage design. Community Theatre.
 56. *Western Theatre* (1:1:(10p.) Summer 1949). Adjudication.

Photographs

Mainly University of Alberta Summer School and Studio Theatre Productions:

Box 4

- 57-62 U.P. General: Group, workshop, tours. n.d. Nicholas Morant and others. 12cm × 24cm. Unmounted.
 63-64 U.P. "Abraham and Issac". Summer Session Theatre Workshop, 1948. Helen Kennedy and Emery Gruninger; directed by Robert Orchard. 12cm × 17.5 cm and 20cm × 24cm. Unmounted. Part of medieval mystery play cycle "The Creation to the Nativity".
 65-67 U.P. "Anna Christie". Walter Kaasa, Gwen Pharis Ringwood, [Elsie Park Gowan. 1951] 12cm × 17.5cm. Unmounted.
 68-71 U.P. Aristophanes, "Antigone" n.d. Garneau Studio. 11cm × 15cm to 20cm × 24cm. Unmounted.
 72-76 U.P. "At My Heart's Core". Studio Theatre, 1951. 12.5cm × 17.5cm to 20cm × 24cm.
 77-78 U.P. "Charlie's Aunt". n.d. 20cm × 24cm. Unmounted.
 79-84 U.P. "The Cherry Orchard". Grant Reddick, Henry Freisel, Bob Orchard, Elizabeth Sterling Haynes. n.d. 8cm × 11cm. Unmounted.

85. U.P. "The Creation to the Nativity: Herod and the Three Kings". Studio Theatre, [1954]. 12.5cm x 17.5cm. Unmounted.
- 86-89 U.P. "Great Catherine". Elsie Park Gowan. n.d. 20cm x 24cm. Unmounted.
90. U.P. "The Italian Straw Hat". Bernice Dorskind. n.d. 20cm x 24cm. Unmounted
- 91-96 U.P. "Macbeth". Beverly Wilson. Set designs by H.G. Glyde. [1951] D.E. Hauck. 7.5cm x 15cm to 12.5cm x 17.5cm. Unmounted.
- 97-100 U.P. "Madwoman of Chaillot". Elizabeth Sterling Haynes, Elsie Park Gowan, Ted Kemp, Henry Kreisel. 1951. 12.5cm x 17.5cm. Unmounted.
- 101-106 U.P. "The School for Wives". Henry Kreisel, Robert Orchard; set design. 1951. D.E. Hauck. 12.5cm x 17.5cm to 20cm x 24cm. Unmounted.
- 107-109 U.P. "The Tempest". Grant Redick, Walter Kaasa. n.d. 12.5cm x 17.5cm. Unmounted.
110. U.P. "Twelfth Night". Summer Session production. n.d. 12.5cm x 17.5cm. Unmounted.
- 111-112 U.P. "Widger's Way". Ted Kemp. n.d. 9.5cm x 11.5cm. Unmounted.
113. U.P. "The Would-be Gentleman". 1955. 20cm x 24cm. Unmounted.

EXHIBITS

'All About Us' on Display in the Gallery

Rare theatrical memorabilia ranging from original movie posters and playbills to early court festival books and European theatrical engravings are on display at the Metro Reference Library from October 14 to November 17.

Entitled 'All About Us', the exhibit is in celebration of a quarter century of collecting in the library's Theatre Department. It illustrates Canada's theatrical heritage, as well as the history of theatre around the world, through the work of the industry's performers, directors and designers.

All of the items on display are from the Department's collections, including a lavish 18th century Italian festival book commemorating the celebration ordered by Charles III, King of the Two Sicilies, on the birth of his first son.

Also in the display are rare photographs, engravings, original watercolours and sketches recording early tours of Canada by such stars as Edmund Kean, Sir Henry Irving and Ellen Terry, Sarah Bernhardt and Sir John Martin Harvey; the original poster for Gilbert and Sullivan's *Yeomen of the Guard*, designed by Dudley Hardey; and rare photographs of Greta Garbo.

Hours of Exhibition:

Monday to Thursday	10 a.m. to 9 p.m.
Friday and Saturday	10 a.m. to 6 p.m.
Sunday	1:30 p.m. to 5 p.m.

For more information contact Margaret Chartrand, Public Relations Manager, 393-7133 or Kerry Kincaid, 393-7135.

MUSEUMS

A Moving History of Dance Captured in Bits and Bytes

Five generations of dance people from across the country will get together to celebrate the Dance Collection, a new-age museum devoted to the preservation of Canadian theatrical dance. Called a "living museum" by its founders, Lawrence and Miriam Adams, The Dance Collection will be officially launched by the banner group Encore! Encore! on May 5 at Toronto's Casa Loma.

The Dance Collection, which has been three years in the making, has been operating on a budget of just over \$500,000. Approximately \$200,000 came from the federal Government's special program of cultural initiatives and the Ontario Ministry of Citizenship and Culture is expected to match the federal grant. The balance will come from various provincial arts councils (both Ontario and Quebec) and cultural foundations, said Adams.

Some of this money has been put toward setting up the computer system that's integral to the Dance Collection's operation. The core of the living museum is a data base that can be accessed through a telephone network. "Anyone with a personal computer can call The Dance Collection up and scroll through pages of historical material and current articles," Adams said. Some of the available services particularly suited to members of the dance community include electronic mailing, published job listings and books that deal specifically with dance esthetics. Other services are more generalized, such as film material on video disc, and three-dimensional computerized reproductions of such artifacts as costumes and maquettes.

On May 5, about half these works will already be available through The Dance Collection's central data base. The rest will follow in the next few weeks. The Dance Collection now contains about 20 pages of current information on Canadian theatrical dance history and Adams hopes that, within a year, the museum will house some 10,000 pages of information on data base and about 25 minutes of film material on disc.

Tickets for An Encore! Evening cost \$25; for information, call 365-3233.

By Deidre Kelly

Excerpted from the *Globe and Mail* (17-4-1986)

Artspace, Winnipeg

Artspace is a home for seventeen major visual and literary arts groups in Winnipeg, providing production, display, and administrative space. It is a non-profit arts corporation preserving the artistic component in the Exchange District and enriching cultural life in Manitoba. One of the sponsorship opportunities in artspace of interest to theatre historians is the Literary Resource Centre, a unique centre with a collection of all books published on the prairies and every play published in Canada, as well as literary periodicals and reference materials. If you are interested in sponsorship or information, write to Artspace, 99 King Street, Winnipeg, Manitoba R3B 1H7; (204)947-0984.

CALLS FOR PAPERS

1987 ACTH/AHTC Conference

Submissions are invited for the ACTH conference to be held in conjunction with the 1987 Learned Societies conference at McMaster University, Hamilton, Ontario, 28-30 May.

The *maximum* time allotted for any one paper is thirty minutes. Shorter papers (fifteen minutes) are also invited, particularly if submitted in conjunction with other short papers on a related topic. Final papers should not exceed 10-12 typed pages (thirty minutes) or 5-6 typed pages (fifteen minutes).

Suggested topics for panels at the next meeting have included: problems in the methodology of Canadian theatre history; a panel reporting work in progress, to be comprised of several brief papers; approaches to the teaching of Canadian theatre history; opera/music-drama in Canada; the architecture of performance space in Canada; and the history of popular entertainments in Canada (including vaudeville, burlesque, circus, etc.).

It must be stressed, however, that these are only tentative suggestions, and all proposals on topics related to Canadian theatre history and drama will be given serious consideration.

A separate call for papers has also been submitted for a panel on issues of theory in Canadian Drama and Theatre, and is printed below.

Suggestions for the general format of the conference, special presentations, awarding of honorary memberships, etc., are also invited.

All proposals, preferably of at least 250 words (one typed page) in length, should be submitted by *1 December* to the programme chair: Stephen Johnson, Department of English, University of Guelph, Guelph, Ontario N1G 2W1.

ACTH Panel Proposal—Issues of Theory in Canadian Drama and Theatre

In order to focus attention on current developments in theoretical methodologies we propose that the ACTH include a panel on Theory and Canadian Drama and Theatre. This proposal originated in discussions among several concerned scholars regarding the need to compare theoretical responses to both the increasingly complex body of Canadian drama, and the historiographic assumptions of Canadian theatre history.

Although scholars have applied various critical approaches to the study of Canadian drama and theatre, there has been little discussion of the problems of theory itself in these areas. In this panel we invite papers that address any aspect of this question. This might include:

- Comparative critical approaches to a particular problem or play;
- Analyses of epistemology of theory in Canadian drama;
- Analyses of the process by which one selects or constructs a critical model;
- Critical ideology as historical evidence;
- Critical methods of evaluating early Canadian drama;
- Dramatic theory in historical context in Canada;
- Interaction of ideology and criticism in Canadian theatre history.

The maximum time allotted for any paper would be thirty minutes. Proposals should be as detailed as possible (but at least 250 words, or one page, in length), and submitted

by 1 December to Professor Alan Filewod, Department of Drama, University of Guelph, Guelph, Ontario N1G 2W1.

Alan Filewod

Richard Plant

Popular Entertainment as a Reflection of National Identity:

An International Symposium, October 9-12, 1987, New York City

Papers will be welcomed on four major topics:

Entertainments (variety, popular theatre, indigenous forms, etc.)

Documentation of Entertainment Environments (architecture, design and technology of popular entertainments)

Iconography

Methodology and Resources

Papers to last no longer than 20 minutes. Please submit two copies of each paper, typed and double-spaced, as well as a one-page abstract. Appropriate notes and bibliography should be included.

Videotapes of performances may be submitted for showing during the symposium. They must be available in American format VHS. Please submit abstracts and/or narrations in advance.

The deadline for submission of papers is January 1, 1987. Notifications will be sent by May 1. All papers will be read by at least two members of the program committee.

Submit all papers and abstracts to: David Gild, School of Arts, LIU/BROOKLYN CENTER, University Plaza, Brooklyn, New York 11201-5372.

Sponsoring Organizations: American Society for Theatre Research, Theatre Library Association, Society of Dance History Scholars.

This symposium is being held in conjunction with the Executive and Plenary Sessions of the International Federation for Theatre Research.

NOTES AND QUERIES

Betty Mitchell Day

October 6, 1986 has been declared *Betty Mitchell Day* by the Mayor of the City of Calgary. In celebration, Detselig Enterprises and Theatre Calgary co-hosted a wine and cheese reception for the people of Calgary to honor the publication of *Betty Mitchell*, a new book by Kenneth Dyba.

Betty Mitchell is a warm, affectionate tribute to Dr. Betty Mitchell, whose pioneering efforts firmly established amateur and professional theatre in Calgary. The book's release in 1986 marks the tenth anniversary of Dr. Mitchell's death.

I am trying to trace my maternal grandfather's background. One portion of his life was dedicated to vaudeville. Around November, 1923 and March, 1924, I believe my grandfather, Alexander (Sandy) Joseph Hamilton, was affiliated with a group called, "the Mae Edwards Players". In around this time frame, he was an advance man for the group and showed up in Summerside, P.E.I. where he was to meet my grandmother. On the back of a postcard that was given to my grandmother, however, indicates that Mr. Hamilton had some connection with the Young Adams Co. Mr. Hamilton was to go on to have his own show, "Sandy's Overseas Fun Show" (my grandmother, the Lady Drummer).

I ask if you have any information on either theatre company. Specifically, I would like to know where either one (or both) originated from and perhaps a list of some of the places in which they performed.

There appears to be no reference to either theatre company at the Ottawa National Public Archives. I have also checked with a gentleman at the PEI Public Archives to see if any advertisement had appeared in their local newspaper back in March, 1924, which is the approximate date when my grandmother eloped. No item showed up on either company.

Jennifer Smith

273-F Craig Henry Drive

Nepean, Ontario K2G 4C7

THE AMERICAN HANDEL SOCIETY seeks news of coming performances, conferences, exhibitions, and other scholarly projects that pertain in any way to the world of composer George Frideric Handel (1685-1759). The Society was recently formed to promote research into all aspects of Handel's life, works, and orbit, as well as to foster the performance of Handel's works. Please write Dr. Hubert Beckwith, Secretary, The American Handel Society, Department of Music, University of Maryland, College Park, MD 20742.

I am just completing a biography of the Irish actor and journalist, *Charles Du Val* (1846-1889). There is a gap in his life that I cannot account for, between May of 1882 and April of 1883. He was an extraordinarily popular "solo entertainer" who took his show, *Odds and Ends*, all over the world. He was particularly famous for his female impersonations. During the 1880's he had enormous success in London's West End and was commanded to appear before the Prince of Wales, later Edward VII. He wrote the words and music of his shows and his songs sold well, especially among Irish immigrants in America.

From the end of April to mid-May of 1882 he was here in the Isle of Man, presenting his show and visiting his widowed mother and spinster sister who lived in Douglas. When he left one of the Douglas papers wrote that that he would be "leaving in about two months on a short tour to the colonies" but of this tour I have no record. He did not go back to South Africa until 1885. He had been there from December 1879 to September 1881 and in April 1882 published a book on his travels there and his adventures during the First Anglo-Boer War of 1880-1881. He also acted as a roving correspondent for *The Irish*

Times, as he was to do on subsequent visits to South Africa. He never went to either Australia nor New Zealand and he went to India and Ceylon in 1884 and 1886. I do not think that that was where he went in the summer of 1882, which leaves us only Canada. I would be most grateful if you could check through your collection between June, 1882 and March, 1883, and see if you can find any reference to Charles Du Val and his show.

He died in strange circumstances in February, 1889. He was travelling home from Ceylon, having abandoned a round-the-world tour that would have ended in America because of illness. He was lost overboard at night in the Red Sea. His death was widely reported and obituaries appeared in many countries.

Any information from ACTH members regarding Charles Du Val would be greatly appreciated.

Ms. Vivien Allen, Westcroft, 48, The Crofts, Castletown, Isle of Man.

I am writing a book on George Eliot and America, one chapter of which treats theatrical and cinematic adaptations of her work. I hope to include Canadian theatrical adaptations. I would like to hear from anyone who knows of such adaptations, produced and unproduced; I would also like to know of the locations of material such as playbills, scripts, and so forth.

Professor George V. Griffith, Division of Language and Literature, Chadron State College, Chadron, Nebraska 69337.

ACTH NEWS

1986 Maggie Bassett Award—Presented to Heather McCallum

Toronto, Friday May 2, 1986... Theatre Ontario is pleased to announce that the 1986 Maggie Bassett Award has been presented to **Heather McCallum**, Head of Theatre of the Metropolitan Toronto Library. The award was established by Theatre Ontario to honour Maggie Bassett, a great lady of the theatre and the organization's first employee. The award was presented by Maggie Bassett Committee Chairman Dusty Miller during Theatre Ontario's Open House on Friday May 2, 1986. Held at the organization's new offices at 344 Bloor Street West in Toronto, The Open House formed part of Theatre Ontario's 15th Anniversary celebrations.

Ms. McCallum is the 5th recipient of the award which is made to an individual who, over a number of years, has made a substantial and significant contribution to the development of theatre in Ontario.

At the Metro Toronto Library, Heather McCallum has built the largest and most valuable collection of theatre resources in Canada. Its plays, critical and historical texts, its biographical files, stage designs, audiotapes and other articles, provide a resource the Ontario public draws on every day. Ms. McCallum has advised thousands of individuals and groups over her 25-year career as a source of information. In addition, she was a founder of the Canadian Theatre History Research Programme and the Association for Canadian Theatre History; she has been a judge on the DORA and ACTRA award panels;

she was a member of the Archives Committee of the Co-ordinated Arts Services, Toronto, and has been a consultant to the Stratford Festival, National Arts Centre, the Ontario Arts Council and the Banff Centre; she published a definitive account of theatre collections in Canada; she is a contributor to numerous reference works.

Theatre Ontario is delighted to present her with the 1986 Maggie Bassett Award.

BOOK REVIEW

A Review of Contemporary Canadian Theatre: New World Visions,
ed. Anton Wagner (Toronto: Simon and Pierre, 1985), 411 p.

Contemporary Canadian Theatre: New World Visions has two principal aims. The first is, or was, "to introduce foreign theatre artists to the performing arts in Canada"; this had as its focus the XX1st World Congress of the International Theatre Institute held in Montreal and Toronto, in June 1985. Delegates to the conference were presented with copies of the book, which one assumes they duly took home with them. In that sense it was an occasional work, and, this occasion being over, it has done its job.

The other aim that the editor articulates is closer to home; it is to "analyse the cultural environment in which Canadians have created theatre, drama, opera and dance in various regions of the country and how their art has been disseminated to the public", it is to take part in a "collective self-examination of the role of the arts and the artist in contemporary society". Merely by addressing these concerns, the book gains a permanent place in the library of anyone who cares about Canadian theatre and drama.

Part I, "Government and Cultural Expression" is by quite a stretch the most valuable section of the book. It accomplishes the two aims, to engage in "collective self-examination" and "analysis" and to introduce foreign theatre artists to the performing arts in Canada, most successfully.

It begins with Jack Gray's overview of the development of Government cultural policy, in which he proposes that although the federal government's intervention in cultural life, through arms-length funding, has sparked a "gradual strengthening of the arts generally, and the performing arts in particular", federal cultural policy has been to have no policy.

Mark Czarnecki's essay on the Regional Theatre System packs a great deal of provocative insights into a few pages. He analyzes the impact of the "system" as a whole on the development of Canadian drama: the dead hand of boards encouraged by granting bodies to choose financial stability over artistic creativity, the rigidity of the subscription system, the relegation of the task of supporting new work to the smaller theatres, the refusal to take on "the essential tasks of rewriting and improving new work". These restrictions on the size and scope of new work have left an indelible mark on Canadian theatre history. Playwrights have made a virtue of necessity, producing work that makes much of little and is remarkable for its intimacy and sensitivity to the presence of its audience. However, as Czarnecki points out, large-scale epic plays don't appear in these circumstances. He ends with hopeful signs—the example of Theatre Calgary, the growing number of artistic directors in regional theatres who have a strong commitment to mainstage productions of

new Canadian work—among whom of course is James Roy, whose abrupt dismissal from the artistic directorship of MTC ironically confirms Czarnecki's critique of the system.

Renate Usimani's essay "The Alternate Theatre Movement" is provocative in another way. The title reflects the basic thrust of the essay, which is to rectify what was a strategy in the late '60's and early '70's into an institution. The strategy, adapted as a necessity in a country with virtually no drama of its own, aimed to create that drama. In a real sense "alternate" was a codeword for "national". As Paul Thompson said in an interview with Robert Wallace: "I'm not sure we're not an alternate country right now".

Although treating "alternate" theatre as a historical phenomenon, Usimani makes a fundamental mistake, it seems to me, in applying the term to the contemporary scene as if it still were a key to what's going on. But does it make sense to say that Tarragon, Toronto Free, Factory Theatre, etc., are no longer "alternate" when their goals are still substantially the same? It is the term which has become obsolete. Are new companies like Theatre Columbus and Theatre of Change "alternate" in the same sense as the original alternates of the '70's? There has been such a transformation of the field, brought about largely by the success of those very companies, that the term is due for retirement, like the number of a great hockey player when he quits the game.

The two essays that follow, on playwriting in Quebec and English Canada, show very clearly what is ok about the book and what is much more than ok. Paul Lefebvre's overview of Quebec playwriting from Gélinas to Dubois is serviceable but superficial, while Robert Wallace's essay, "Writing the Land Alive: The Playwright's Vision in English Canada", is a vital contribution to the critical literature on English-Canadian drama. Taking Diane Bessai's ground-breaking essay on "The Regionalism of Canadian Drama" as his starting point, Wallace gives us, not a string of names and titles, but a powerful instrument of analysis. Wallace presents regionalism "not as reactionary but radical—an essential and creative force in Canada's quest to survive as a country of creative distinction".

Finally, Brian Arnott contributes a useful historical overview of theatre architecture in Canada.

Part II, a cross-country survey from Newfoundland and to B.C., is on the whole disappointing. The piece-meal approach, province by province, obscures connections, influences, organic filaments. Possibly the instructions to the contributors were vague, for there is a wide range in quality. Too much of this material is a catalogue of names and dates; cultural context is completely absent from some, carefully considered in others (e.g. Terry Goldie's on Newfoundland). "Collective self-examination" and "analysis" appear only intermittently. The Ontario section is particularly weak in this respect. The two essays on Quebec are much more valuable: Michel Vais provides a coherent comprehensive overview of Quebec drama and its relation to cultural change both as it has contributed and as it has been affected, and Marianne Ackerman presents the evidence for a growing mutual recognition and influence of anglophone and francophone theatre in Québec and calls for a bridging of the Two Solitudes.

Richard Horenblas' essay on the Stratford and Shaw Festivals is particularly disappointing. It is essentially a rather gossipy weighing of the strengths and weaknesses of artistic

directors, and doesn't once address the crucial issues concerning the festivals' cultural significance, their influence for good and for ill on the development of professional theatre, and drama, in Canada.

Part III is concerned with radio and television drama. It is a necessary component of an overview like this, for, as Mary Jane Miller puts it, "radio and television have helped to define our borders, to create an indigenous culture as opposed to imitations of American or British popular culture"; indeed the case is made here that not only did radio and television provide virtually all there was of Canadian drama in the '40's and '50's but developed both the theatre professionals and the audience who came together subsequently.

Howard Fink's essay on radio drama in English Canada makes the case, although his argument on behalf of the virtues of radio drama sets up a straw man—he argues that "the limitation of the radio drama to sound... frees it from the artificial limitations in time and space typical of the stage play, as well as the latter's striving for artificial illusions of physical reality in scene, figure and dress". Ryga, Reaney, Pollock, Walter, Salutin, Gray, Tremblay, Griffiths *et al.* don't seem to have noticed these limitations. It won't do to base an assessment of radio drama on a profound misunderstanding of live theatre, whose medium is not physical reality but presence, which can be shaped, manipulated and transformed to the limit of the human imagination. The implication of this for theatrical space is well understood by Diane Cotnoir, who writes elsewhere in the volume of a space which "rapidly transforms itself into all possible spaces".

Mary Jane Miller's essay on television drama in English and Solange Levesque's, on radio and television drama in Québec, maintain an exemplary balance between information and analysis.

Part IV, "The Canadian Performing Arts Mosaic", adds considerably to the book, as it gives it a good claim to comprehensiveness in its examination of theatre and drama in Canada. It is, however, very uneven.

After a valuable overview of native peoples' ritual and ritual-based drama, we get two very weak essays on multicultural and community theatre. The former, by Jeniva Berger, suffers from embarrassing lapses in diction, a mind-boggling profusion of details and a very rudimentary examination of the issues. Unaccountably it leaves out French-language theatre outside of Québec, resulting in the complete omission of, notably, Le Théâtre du Petit Bonheur from the book.

Mira Friedlander's essay on community theatre is likewise awkwardly written and short on thoughtful analysis. Rather than examine the relation between professional and "grass-roots" theatre, historically of vital importance, the essay consists of special pleading. But the case for treating community theatre with as much respect as professional theatre is not very convincing when supported with dreary clichés, like "stunning rendition". My choice of the worst sentence in the book is this, on a community group's production of *The King and I*: "this old favourite swirled across the stage to capture the hearts of even the most cynical viewer".

The following three essays deal with drama in education and Theatre for Young Audiences. Wayne Fairhead's essay on drama in education outlines the programs in place or in

development in school systems across Canada. The essays by H       Beauchamp and Dennis Foon on T.Y.A. in Qu       and in English Canada respectively, it is these which make the most radical claim of any in the book for the value of theatre as a cultural activity. Culture, to Foon and to Beauchamp, is active: it is an instrument for grasping the complexities of the world and for empowerment. In that much of TYA is performed in schools by touring companies, thus reaching a much broader audience than conventional theatres, both authors see it as a model for "the democratization of artistic activity and its appreciation". Above all, this form of theatre is founded on a radical reshaping of the very idea of childhood. Beauchamp writes: "Most of the new stage innovators considered children to be complete human beings who should not be confined in a protected ghetto of a gilded childhood", while Foon writes: "In the past, adults attempted to protect children from the world's rather depressing realities. Serious TYA artists believe that children already know about divorce and the threat of nuclear war and have a need and the right to participate in the dialogue. After all they aren't just future audiences—they are the future".

The final two essays in this section deal with dance and musical theatre.

Part V, "The Emergence of the Theatre Professional," offers a series of essays on the basis of training and working conditions on which Canadian theatre is being built. Don Rubin contrasts the more or less uniform system of theatre training that has developed since the founding of the National Theatre School with the chaotic and unremunerative professional world that graduates aspire to. R.H. Thompson observes that his generation of actors, really the first generation who have worked on new Canadian scripts, have developed an indigenous style, marked by "determination and individuality", "a certain collective vulnerability", "the expected ability to contribute to a script's development." Diane Cotnoir discusses the paradoxical role of directors in Qu      : seeking to be faithful to the playwright's intentions in first productions, but having or making few opportunities to radically re-assess and re-think plays in subsequent productions. Ray Conlogue begins his essay on directing in English Canada with a ruthless examination of the precarious living directors can expect to make, and then proceeds to enumerate factors that have inhibited directors from stretching themselves, actors and audiences: the inadequacy of professional training, the rigidity of the subscription system, the rift between the large and small theatres, the constraints imposed by a predominantly middle-class audience that sees theatre as entertainment not as a public forum. He ends with a few glimmers of light in a generally gloomy picture.

Tom Doherty's assessment of the level reached by Canadian designers is much more positive. He has Canadian designers' excellent showing at the Prague Quadrennial Expositions to hang his essay on.

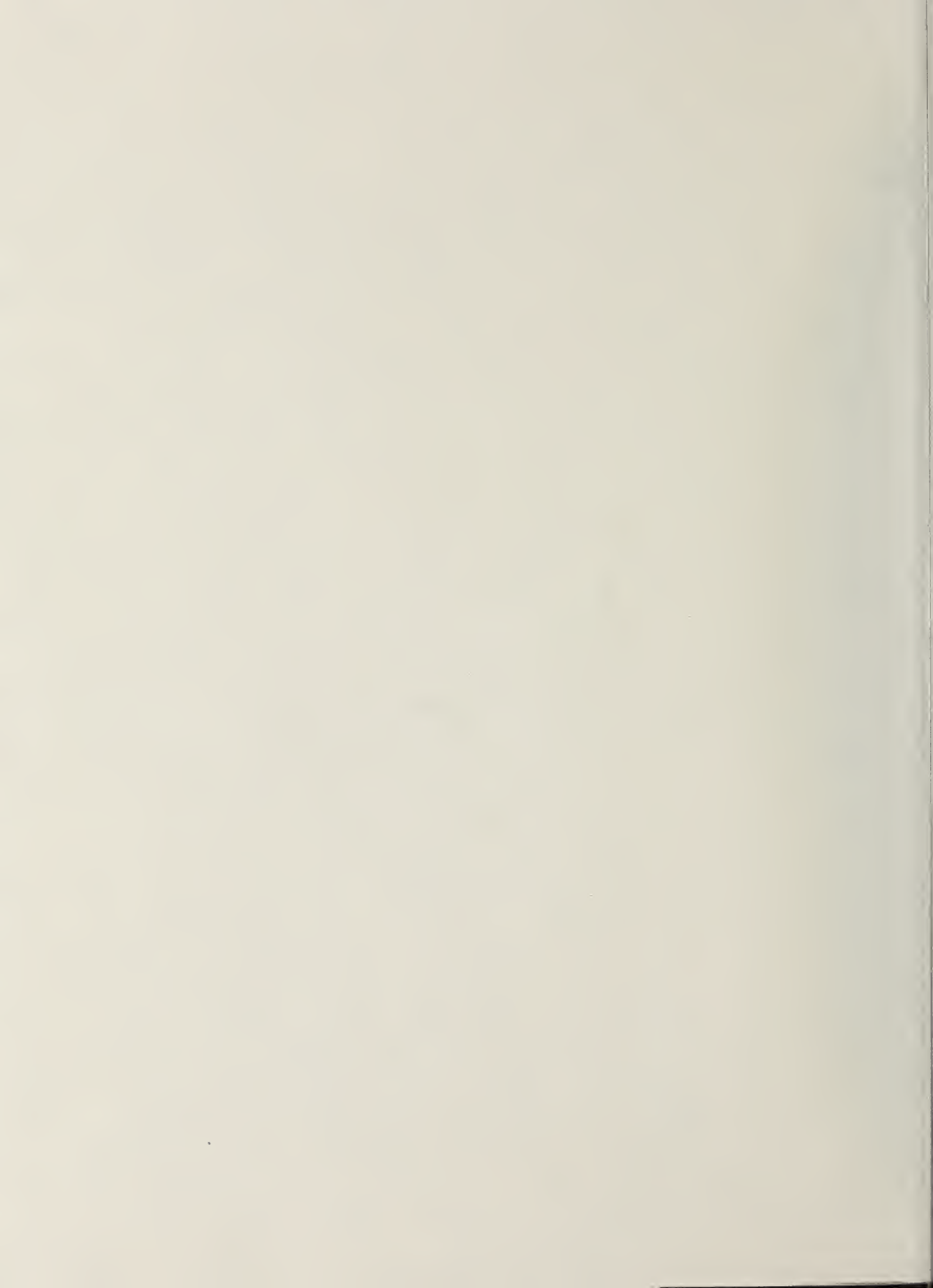
The last two essays deal with the development of theatre criticism in Quebec and in English Canada. Jean-Marc Larrue argues that it has been the writers themselves who have forced theatre criticism to abandon its reliance on classical standards and enter into a creative dialogue with the new work. Herbert Whittaker makes the point that it is still the case that the critics' function in Canada is not only to make discriminating judgements but to defend the cultural life they are examining.

In sum, *Contemporary Canadian Theatre* is a valuable and very usable volume. The quality of the contributions is uneven, but a considerable portion of the book fulfils the ambitious goal the editor has set. What foreign delegates to the I.T.I. made of it I have no idea. But for Canadians keenly interested in their theatre, it is informative throughout, and, at its best, provocative. And underneath all the information and analysis is a mood of celebration. What a lot has happened in such a short time. As R.H. Thompson says, "Our first lap has been well run".

Robert Nunn

Brock University





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